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MAHIDHARA'S

MANTRAMAHODADHI

(With his own 'Nauka' commentary)

Translated by
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INTRODUCTION

It has often been wondered why man alone out of the well known 8.4 million species of living beings representing the creations of the Almightly, should be subjected to hundreds of ailments, physical, mental, economic, communal and spiritual. All other living organisms are born and they die; but the states of living death, *i.e.* sickness, mental tension, worries about thousand of problems etc. etc. are the prerogatives of man and a few of his pets, the domestic cows, goats, dogs, cats etc. which require the services of the veterinary surgeon. The animals, birds etc. that roam about unfettered are never seen lying ill and disabled. Nature heals them whenever they get hurt and they resume their activities.

Artificial and Unnatural Modes of Living

The types of illness man suffers are solely because he lives an artificial life. Adhering strictly to the nature, he can prevent all these ailments. He is slave to his tongue. He mixes condiments and spoils the natural nutritive value of the products of nature—the vegetables, fruits etc. He does not control the quantity of the intake. He takes food too often even when he is not hungry. Indigestion is the cause of thousands of ailments. Inability to control the other sense organs causes untold sufferings. Lethargy, blunder, unclean, habits and infringements of natural laws bring about unlimited hardships to him. To cure himself of certain illnesses man takes to drugs and potions which cause other troubles in their wake. All the medicines in the world put together cannot sustain the health of man, if he breaks natural laws. The punishment for the infringement of natural laws is immidiate. There is no way of escape.

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As for mental tentions, disappointments, worries, greed, anger, jealousies, frights etc. the pathology as well as remedies remain the same, Return to Nature. If we think about our own selves, if we wish to suppress other's interests to gain our own, we are bound to suffer. Adjustment to the convenience of others and amiable nature will go a long way in the matter of mitigating the mental sufferings that we undergo. Too much of readiness to criticise others and find fault with them should be avoided. Sympathy and friendship, loving service rendered to others, all these enable our minds to be calm and free from tensions. Keeping the mental equilibrium, we can escape the ill effects of loss of wealth and worries due to hundreds of other causes. Economic ills are more due to our own negligence than to the non-co-operation of others. Communal or social ills also can be remedied by starting from the individual. Finally spiritual troubles and sufferings. These also must be tackled at the level of the individual. All our sacred literature aim at the reformation of the individual as a means to the reformation of the society. If all the individuals become all right, the society too naturally becomes all right.

Thus we find that man is faced with all sorts of problems. Our ancient sages have confronted all these problems and found out some means to remedy them. The extensive Ayurvedic literature deals with physical illnesses and the ways and means of curing them. The economic and social problems are dealt with in our Nīti and Dharma Śāstra literature. The mental, intellectual and spiritual problems are dealt with in our Tantra and Mantra literature with which we are now concerned immediately.

That India has an extensive sacred literature covering all the aspects such as religious, philosophical, ontological, epistemological, logical, metaphysical etc. etc. is too well known to be mentioned here. We shall make a general survey of Tantra and Mantra literature.

Tantra—Definition and Scope

Monier Williams defines Tantra (in the sense we have taken it here for discussion) thus:—"A class of works teaching magic and mystical formularies, mostly in the form of dialogues between

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Śiva and Durgā. They are said to treat of five subjects—(1) the Creation of the world, (2) the destruction of the worlds, (3) the worship of the gods, (4) the attainment of all objects especially the six superhuman faculties and (5) the four modes of union with the Supreme Spirit by meditation". He then rafers to his work—*The Religious Thought and Life in India.* He makes a mention of some of the well known Tantra works at his time such as Tantra Kaumudī, Tantra Gandharva, Śāktānanda Taraṁginī, Tantra Cūḍāmani, Tantrarāja Tantra Hṛdaya etc. According to its root meaning the word means—'a work whereby knowledge is spread'. But the word is restricted to that branch of knowledge regarding magical and mystical practices of a particular type. A Tāntrik standard text and Kāmikāgama mentions thus—'Tanoti Vipulān Arthān Tattva Mantra Samanvitān' (it propounds profoundly various subjects including the entities and magic spells).

Well known authors of Tāntrik works claim to their original texts a status on a par with the Vedas. These are esoteric texts incorporating metaphysical truths along with instructions ragarding the practical aspects for the attainment of the prescribed goal. The later philosophers do not concede that the Śaivāgamas should be considered on a par with the Śruti but accept them as revealed texts written by sages of high spiritual attainment.

The Vedic sacrifices with the chanting of Ṛgveda Mantras might have developed into the later Tāntrik mystical rituals. They are considered to be efficacious in the attainment of worldly prosperity, removal of hurdles and ailments and other practical benefits. A supreme mastery over the elemental forces is also claimed. The Sādhaka (The devotee who regularly practises the course of discipline advocated) can guide the forces of nature to act in such a manner as to enable him to gain his purpose.

Mantras. These are the magical spells of single syllables or short phrases which, when recited correctly as well as repeatedly produce the results aimed at by the Sādhaka. Śiva and Śakti are the two principles accepted by the Tāntriks and they are invoked by means of Sūktas and meditated upon. We can say that the old Vedic rites have been systematised in the Tantra Practice.

The Atharva Veda is reputed to contain magical spells to be

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used in certain rites to ensure the defeat of enemies, extermination of the rivals etc. Modern thinkers say that these are derived from the religious practices of the aborigines following the primitive cults of magicians and witch doctors. It may or may not be the case; for, although man yearns for higher spiritual purposes, he cannot altogether eschew the lower ends and selfish desires. Avarice and jealousy cannot be eradicated in any society whether civilized or otherwise. The practising Tāntrik follows either the Śiva Tantras or the Vaiṣṇava Tantras and bases his philosophical system on Śaivism or Pāncarātra. Later on there have been Saura Tantras, Gāṇapatya Tantras etc. in the orthodox system and the Buddhist and Jain Tantriks followed the heterodox system. There are more than thirty Śaiva Tantras and nearly seventy five Vaiṣṇava Tantras.

The following from the textual material for the Tantras in their practice and are called the Āgamas. They are eighteen in number—(1) Raurava, (2) Makuṭa, (3) Candrahāsa, (4) Vīreśa, (5) Siddha, (6) Sarvodgīta, (7) Pārameśvara, (8) Kiraṇa, (9) Vijaya, (10) Niśvāsa, (11) Vātūla, (12) Svāyambhuva. (13) Vīrabhadra, (14) Mukhabimba, (15) Prodgīta, (16) Lalita, (17) Jñāna and (18) Santāna. They insist on bath rituals and yogic practices with different types of Haṭha Yogic Āsanas. The avowed purpose is the attainment of salvation.

Bhairavas. These Bhairavas have communicated the Yāmalas named Svacchanda, Krodha, Unmatta, Ugra, Kāpālin, Jhaṅkāra, Śekhara and Vijaya. They are the authors of Rudra Yāmala and other Yāmalas. Excepting Rudra and Brahma the other Yāmalas are not popularly available.

Streams of Cultural and Cult Traditions. There are three distinct Tantrik streams of Cult traditions. The three Śaktis of Śiva *i.e.* Sattva, Rajas and Tamas predominating ones give rise to the three streams in order:—Dakṣiṇa (Right), Vāma (Left) and Madhyama (Middle). A detailed analysis of these ramifications is not possible in this short introduction. Suffice it to say that the followers of these cults worship the Śaktis in various names such as Kālikā, Saṅkarṣaṇī, Ḍambarakālī, Ekatārā, Śavaśabarī, Mantramātā, Siddhalakṣmī etc. etc. The modes of spiritual practice or Sādhanā are also various. They are called Tattvadīkṣā, Padadīkṣā, Varṇadīkṣā etc. (Dīkṣā : Initiation)

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Some of these lay emphasis on the devotional aspect for the sake of salvation, while others encourage attempts to gain mastery over the forces of nature.

Some Tantrik texts speak of the six Āmnāyas originating from the six directions such as Pūrva (eastern), Dakṣina (southern), Paścima (western), Uttara (northern), Urdhava (upper) and Pātāla (nether regions). From some Tantrik texts we get the information that the devotees have learned some of their Tantrik practices from foreign countries such as China, Egypt, Persia, Cambodia etc. but they had assimilated them so thoroughly in their systems that they have become practically non-differentiated from the indigenous ones.

Modern society of Hindus in India is in amalgam of the ideas, beliefs and practices of pure Vedic society and the Tantrik cult. Of course the extremists in either differ from each other. In spite of the fact that the Tantras aim at the realization of the Supreme Being, they have not desisted from prescribing courses of discipline for the realization of the less sublime ends of life such as Artha (wealth), Kāma (love) and Dharma (peity). All the Tantaas believe in the efficacy of the Mantras and the potency of the Yantras (charms and amulets). Some of the Śākta cults use the five Makāras (*i.e.* intoxicating beverages, meat, fish, Mudras or gesticulations and sexual intercourse). The more sophisticated among them interpret the meanings differently and give a metaphysical sense to those words. For further elucidation of this topic the reader is referred to those comprehensive and competent available works elsewhere.

As an Introduction to Mantra Mahodadhi, it is essential to dwell at greater length on the topic of Mantras. Before giving an analysis of the contents of this excellent work, we shall give some salient points with reference to Mantras as we find in our Sanskrit Literature.

There is wonderfully miraculous efficacy in the Mantras if they are repeated in the proper manner and the injunctions regarding the modes of their application and practice are strictly observed. In all our rituals the chanting of the Mantras is an essential feature. Our sacred literatures are full of the anecdotes of persons who had achieved superhuman and supernatural powers by the regular chanting of the Mantras. Even today it

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is not rare to see persons performing miracles by means of Mantras.

The Vedas, especially the Ṛg Veda, contain thousands of Mantras. These Mantras we believe are efficacious by mere repetition, even if we do not know the meanings thereof. In fact the literal meaning of the words has nothing to do in regard to the realization of the desires.

Four-fold Powers. (a) Power as the Supreme Authority. All orthodox systems of Indian Philosophy accept the authority of the Vedic Texts. They consider them as Apauruṣeya (not produced by man). The Vedas form the basic structure for the understanding of what is virtuous and pious. They teach us how we can make our lives sublime by eschewing the sinful and encouraging the meritorious qualities, by means of good conduct, contentment, readiness to serve others, adhering to truth, abstaining from violence etc. etc. The Vedic Mantras are thus beacons to guide us in the path of Spiritual progress.

(b) Power of yielding the desired fruit. The various articles that are used in the rituals and acts of worship such as the Darbha grass, the oblations, the offerings of cooked food, the sacrificial twigs, the clarified butter etc. can be inspired and sanctified by means of Mantras. The achievement of success in all the undertakings, removal of sickness, averting of dangers, acquisition of children, wealth etc. are possible by means of Mantras.

(c) Amplifying and productive power. A small quantity of some stuff or an article insignificant in itself can be utilized by making it enormous in its productive capacity by means of Mantras. The sacrificial oblation is of necessity an article of very small size in its gross form. But after it is offered in the sacred fire with the chanting of Mantras it assumes an enormous but invisibly subtle form and its efficacy becomes remarkable. Has it not been scientifically demonstrated that after explosion the atomic energy gives rise to highly potential electrical energy? By sipping a spoonful of ghee, only one man and he too for a short while enjoys the benefit thereof. But, if it is offered in the sacrificial fire hundreds of persons in the neighbourhood stand to gain.

(d) A comprehensive gripping capacity. This capacity is

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acquired by means of a continued penance or through some implement or means in a particular place by a particular person. Take for example the vision of Gāyatrī Mantra by the sage Viśvāmitra after his penance for thousands of years. The special significance of the holy spots and pilgrimage centres is that some one might have chanted some holy Mantra there, for a long time or might have performed some sacrifice or very holy rite in that place. Thereafter that sacred spot becomes highly potential in its miraculous effectiveness.

The vibrations set in motion when the Mantras are chanted, tickle our nerves and arouse them for suitable action in consonance with the achievement desired. The system of Vyākaraṇa (Grammer) has perfected its idea of Śabda (sound) as Brahman itself, the Supreme Being, the Imperishable One. That the sound uttered by everyone of us goes on making waves and wavelets that move in the atmosphere, cannot be refuted.

When the Vedic Mantras are chanted in chorus with due consideration for the proper accents, the thrill that the listeners experience cannot be explained away as something imaginary. It is real and efficacious. There are some special Sūktas (Hymns) reputed to bring about prosperity, wisdom, health, removal of obstacles and hardships, attainment of all types of prosperity, success in war, abundance of rain, longevity and so on. The details are to be understood from those original texts and translations thereof.

It is for this purposes that our ancient sages had prescribed regular systematic study of the Vedas. Boys were trained to chant them with the proper accents. The tender minds the intellects react to these Mantras admirably and the all round peace and calmness in the external atmosphere as well as in the subjective feelings cannot be overemphasized. It is to be highly regretted that Veda-Pāṭha (repetition and regular study) has dwindled down and has become practically extinct in many of the villages nowadays. Of course there are still certain institutions scattered all over India where the study of the Vedas is preserved and researches conducted. Let us hope that more such institutions will be established.

Mantras and Modern Science. Many experiments have been conducted by scientists on the effect of mere sounds as well as

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meaningful sounds (words) on the listeners as well as in the atmosphere where they are produced. The results have been really wonderful and they prove the traditional claim advanced by orthodox people. A detailed description of all these experiments is not possible here but I cannot resist the temptation to mention them briefly.

There are gross and subtle objects in the world. The influence of the subtle on the gross objects is immense. The mind is subtle. It influences the gross body, our physical body, wonderful. This is our daily experience. In the same way the subtle sound vibrations influence the gross objects everywhere. The subtle one is indestructible. The gross perishes and decays. When the gross particles of water turn into vapour, the steam power that is generated is extremely powerful. It can make huge engines and machines work and hundreds of carriages and big ships are moved from place to place. The subtle power of electricity makes big factories lively and productive of thousands of articles of every day use. It converts nights into days, it enables us to communicate with people thousands of kilometres away.

We all have experienced that the sound produced by musical instruments is very effective on persons and animals. The serpent dances to the tunes played by the charmer; elephants and deer are caught by hunters with the help of music. The different Rāgas and Rāgiṇīs (different notes in music) have different influence. Famous musicians have demonstrated that Megha Malhar produces rain; Dīpak Rāga can rekindle lamps that had been put out before.

Modern experiments of Scientists too have proved that sound has very wonderful influence. Some scientists have made cars start and stop by means of sound waves transmitted through wires. During the second World War it is alleged that German Scientists could destroy hundreds of people by means of sound waves. Medical Scientists have used sound waves in the removal of pain from muscles. Warmth can be generated in the body by means of sound currents with high velocity and they can keep the body healthy and active. Insanity and nervous debility has been cured by means of sound waves administered into the brain cells of the patients. A machine—Spectograph—has been evolved which can record sounds in the form of lines. Transducers

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are in use now for the purpose of surgical operations. Ultra sound instruments are now in use for taking X-ray films of internal organs and for other purposes as well. Researches conducted in the Annamalai University in South India have shown how music can increase the productivity of plantains. Nādasvaram was played in the banana field for half an hour every day and this was continued for about three months. The productivity of the plants under the influence of this music was nearly double of that. Of the plants a mere hundred metres away. Thus we can safely conclude that sound exerts great influence over human activities.

Faith. Our sacred literature has put emphasis on the fact that there are other adjuncts very essential to keep up the efficacy of the Mantras. Faith is the most important among them. Achievement of anything depends upon the faith one has. If faith is wanting and doubts begin to assail, there is no wonder, if the results are not produced according to the expectation. The Sādhaka or devotee must have full faith in the preceptor as well as the divine power that guides our destiny.

Discipline. Readiness to subject oneself to rigorous discipline is also essential. Without effort, nothing worthwhile can be gained. In religious parlance this is called Tapas (Penance). If we desire permanent results, it is essential that we exert ourselves adequately. The meticulous care with which the ancient sages performed penances must be emulated in order to gain the full benefits of the Mantras.

Concentration. If the mind begins to wander, the efficacy of the undertaking will necessarily be jeopardised. Confusion, anxiety, excitement, fright etc. must be avoided. Calm and concentrated mind will enable us to derive the desired benefits easily.

Our old Texts lay down sixteen essential Aṅgas (Ancillaries) in the practice of Mantras. They are as follows :—

(1) *Bhakti* (Devotion). Devotion to some god or goddess is essential. Devotion to the preceptor is also included in this.

(2) *Śuddhi* (Purity). (a) Bodily purity can be attained by means of bath; (b) Mental purity can be obtained by means of the various positive virtues as explained in the Bhagavad Gītā (XVI-1 to 3) such as fearlessness, purity of nature, adherence to

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the path of knowledge, liberal-mindedness, mental control, sacrificial rites, Vedic study, austerity, straightforwardness, non-violence, truthfulness, avoidance of wrath, readiness to renounce, calmness, abstention from scandal mongering, kindness towards all living beings absence of greed, softheartedness, bashfulness, avoidance of fickle mindedness, brilliance forbearance, fortitude, cleanliness, avoidance of injuring and wounding and abstention from arrogance; (c) Uncontaminatedness of the ritualistic activities. This refers to the scrupulousness of the devotee to strictly adhere to the various acts of discipline as enjoined in the Mantra Śāstras. Or according to another view (d) Directional Purity. The devotee is expected to sit facing a particular direction (east, west etc.) while repeating the Mantra.

(3) *Āsanam* (Seat) or (Pose). (1) The seat which the devotee uses while repeating the Mantra. Usually Kuśa grass or deerskin is used for austere purposes. In regard to those rites where one has special aim or end in view, woollen or silk red carpet can be had. (2) The pose in which the devotee sits viz., that of the Lotus, or Svastika etc. The devotee should be comfortably seated avoiding all sorts of strain. Otherwise concentration of the mind is impossible. (Cf Mantra Mahodadhi XXV-15-16).

(4) *Pañcāṅga Sevanam* (Having recourse to five subsidiaries). The five Aṅgas referred to are Gītā, Sahasranāma, Stotra, Kavaca and Hṛdaya. Each of the deities commonly worshipped has His or Her own Gītā as the philosophical basis. The thousand names for frequent devotional repetitions, as well as hymns for invocation are also different for the different deities. Kavaca is the Armour and the Hṛdaya is the heart. In the parlance of Tantras these two have special significance in the mystic and the ritualistic practice.

(5) *Ācāra* (Conduct). This word connotes various things, Prescribed codes of conduct as well as the different cult practices. The devotee must strictly adhere to the discipline enjoined by the preceptor in order to attain the full benefit. If he breaks the discipline, obstacles in the path of his realization of his goal are bound to happen.

(6) *Dhāraṇā* (Stabilizing or Retention). This is acquired by regular practice of the discipline as laid down by the preceptor.

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There are certain ritualistic activities for the purpose by means of fingers. These should be learned directly from the Guru.

(7) *Divya Deśa Sevanam* (Resorting to holy premises). If the surroundings are clean, naturally the mind feels at home and the practice of Mantra becomes easy. There are many holy spots where saintly persons have already achieved superhuman powers. Apparently, if the devotee continues to practise his daily routine there, he is bound to realize his goal with comparative ease.

In the Tantra Texts the following sixteen are mentioned as Divyadeśa :—

They are fire, water, the Liṅga, sacrificial pit, wall, lines, picture, mystic diagram, arrow head, zone, altar, pedestal, the engraved spell, idol, sacred ash, navel, heart and head. All of them are the mystic spots for the ritualistic practice of Mantras.

(8) *Prāṇakriyā* (Breathing activity). The well known Prāṇāyāma (Inhaling, retention and slow exhalation of breath) is a must in the practice of Mantras. Along with this the ritualistic touching of the various parts of the body in what are called Nyāsa act also to be strictly followed.

(9) *Mudrā* (Gestures). These are the particular methods of depicting certain figures associated with gods and goddesses by means of intertwined fingers. They are reputed to possess an occult meaning and magical efficacy.

Modayatyakhilān devān Drāvayatyaghasantatim !

Tena Mudreti vikhyātā Munibhistantravedibhih !! (These gesticulatory activities propitiate the deities. They remove sins. Hence the sages call them Mudrās).

At the time of worship, ceremonious baths, oblations, food offerings, Japas etc., these Mudrās are essential. The Kalpa Texts describe these in detail. The reader is referred to Gheraṇḍa Samhitā, Śiva Samhitā etc. Some of the Mudras in vogue are present are :—

(a) Those of Viṣṇu : The conch, discus, mace, lotus, flute, Śrī Vatsa scar, Kaustubha jewel etc. (b) Those of Śiva : Phallic symbol, Yoni, Trident, Necklace, boon, stag, shelter from fear (Abhaya), skull topped club, skull etc. (c) Those of Gaṇeśa : Tusk, noose, goad, axe, sweet meat etc. (d) Those of Durgā : Sword, Shield, bow, pestle etc. (e) Those of Śakti : Fish, tortoise, Serpent head with protruding tongues. (f) Those of some

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other deities : The Lakṣmī Mudrā, Bundled Grantha Mss, the Vīnā etc.

10 to 12. *Tarpaṇa, Havana and Bali.* These are the water libations, sacrificial offerings and oblations. These have been fully dealt with in all ritualistic text books.

13 to 16. *Yāga, Japa, Dhyāna and Samādhi.* These are too well known to need recapitulation and detailed analysis.

In brief, it has to be mentioned that for full realization of the efficacy of the Mantras it is essential that the devotee should strictly adhere to the injunctions of his preceptor in regard to these ancillary adjuncts of Mantra practice.

Sixteen Upacāras. During the worship of the Idols, what are called Upacāras (Ritualistic Services) are to be performed.

(1) Offering of Seat (Āsana), (2) Svāgata Praśna (Welcome Enquiry), (3) Pādya (Water for washing the feet), (4) Arghya (Respectful offering of oblations), (5) Ācamanīya (Water for ceremonious sipping), (6) Madhuparka (Honey mixture offering), (7) Ācamanīya II, (8) Snānīya (Water for bathing), (9) Vastra (Offering of Cloths), (10) Alamkara (Ornaments), (11) Gandha (Sweet scents), (12) Puṣpa (Floral offerings), (13) Dhūpa (Incense), (14) Dīpa (Lights), (15) Naivedya (Food offerings) and (16) Namaskāra (Prostration at the feet).

At the time of Japa, the following points have to be noted carefully.

(1) Japas are of three types : (a) mental, (b) whispered one and (c) open utterence (Mānasa, Upāmśu and Vācika). (2) The Upāmśu or whispered Japa is usually recommended as the most efficacious. (3) Only in the aggressive types of Kamya Prayoga for the purpose of annihilating enemies and rivals do the devotees follow the Vācika form of Japa. (4) There should not be either haste or great delay in the frequency of the utterance of the Mantras Hasty Japa brings about sickness and too slow utterance destroys wealth. (5) Mantra Japa should not be practised, standing or moving about nor lying down on the bed. (6) One should not practise Mantras while taking food or when angry or excited or when extremely hungry. According to some authorities the above restrictions are applicable only in the case of whispered or open utterance Japas. In the case of mental

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Japa one can indulge in it at any place time or situation. Even bodily purity is no *sine qua non.*

If one yawns or breaks the wind at the time of practising Mantras, one should perform Ācamana and Prāṇāyāma and resume the practice of the Mantras. The same steps should be followed when one is interrupted by others and one has to converse with them, or when one has to answer the calls of nature in the middle.

The ultimate aim of Mantra practice is the realization of the Supreme Lord. When the mind, the Mantra and the Absolute Being become one unit as it were, when the difference is nullified, the devotee begins to experience a great thrill with hairs standing on end, with the body stiff and rigid and with tears flowing from his eyes. This is the time when the aspirant has reached his goal, has attained Mahābhāva (Absorption into the Supreme Deity).

Twelve Ways and Means. There are some additional twelve ways and means for the purpose of reaping the full benefit of the Mantra practice. One man's meat is another man's poison, they say in the ordinary parlance. The some thing is applicable in the realm of the Mantras. Certain Mantras are not efficacious in regard to certain persons while they yield enormous results in the case of others. Hence the devotee will do well to choose only those Mantras which are suitable to him. Let us now have a rapid survey of the twelve ways and means of perfecting the Mantra practice avoiding the various pitfalls.

(1) *Śodhana* or exploration of the most suitable Mantra in a given context. Doubt may arise in the mind of the devotee. Which Mantra am I to avoid ? Which is befitting my antecedents. These doubts are resolved by the sages and authors well experienced in the field. Our own Text, Mantra Mahodadhi, given a detailed analysis of the same. The twenty fourth Taraṅga adequately illustrates the methods necessary. I shall summarize them here. It is not possible to describe all of them here.

The First method is "A-Ka-Tha-Ha" Cakra. (See the adjoining Diagram).

The method of writing the letters of the alphabets in the due order has been mentioned in verses 3 and 4. Further on, the method of calculation is mentioned. Find out the square in

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which the first letter of the name of the devotee occurs and find out the square in which the first letter of the Mantra occurs The square adjacent is called Siddha. The next one is Sādhya; the third is Susiddha and the fourth is Ari (Enemy). If both of them are in the same square it is Siddha-Siddha. The next one is Siddha-Susiddha and the next one is Siddha-Ari. If the Mantra becomes Siddha-Susiddha it requires only half the number. If it is Siddha-Siddha it becomes effective in its due course. If it is Sidha-Sādhya it takes twice the time; but if it is Siddha-Ari the Mantra is not only effective but it also brings about the destruction of kinsmen. So on we have to calculate. The process is elaborate and the reader is referred to the relevant portion in the text.

The same Taraṅga refers to other methods such as Kulākula Cakra (Verses 79-92). A-Ka-Ḍa-Ma Caktra (Verses 20-24). Ṛni-Dhani Cakra (Verses 32-42) etc.

Second method. Mantra-Artha. The meanings of the Bīja Mantras should be known well.

Third method. Mantra-Caitanya. The brilliance and intrinsic splendour of the Mantras should be comprehended and brought about by repetition for the stipulated number of times.

(4) *Kullukas* (These are the Mantra syllables preceding the Mantra of the concerned Deity). E.G. The Kulluka of Siva is Om Haum: that of Lakṣmī is Om Śrīm; that of Bhuvaneśvari is Om Hrīm and that of Viṣṇu is Om Namo Nārāyaṇāya.

(5) *Mantra Setu* (Bridging the gap through Mantra). The Praṇava syllable is called the Setu for the practice of Brahmins and Kṣatriyas; it is Phaṭ for the Vaiśyas and Hrīm for the others. Before practising the prescribed Mantra, the Setu Mantra should be repeated mentally for a few times in order to bridge the gap between the devotee and the Mantra.

(6) *The Mahā Setu.* This is also a Mantra to be repeated before the practice of the regular Mantra, such as Krīm for Kālī; Hum for Tārā etc.

(7) *Nirvaṇa.* This is an elaborate process involving the Samputita (mixed and covered up) repetition of a number of mystic syllables.

(8) *Mukha Śodhana* (Purification of the tongue and the mouth). Some prescribed Mantras are to be repeated before the

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regular practice in order to purify the tongue free from the dirt it might have acquired by eating food, uttering falsehood or speaking out angrily and harshly for the sake of protesting. These are different in the case of different Deities.

(9) *Prāṇa Yoga* (Infusion of vital breath). Without Vital Breath the physical body cannot function. In the same manner vital breath must be infused into the prescribed Mantras before beginning the practice.

"Māyā Bījena Puṭitam Mūla Mantram Japet Sudhih !
Sapta Varam Japat Purvam Prāṇayoga Udiritah !!"

Sampuṭita or covering up is the process of repeating a Mantra before and alter a Mantra. The Mūla Mantra is to be covered by the Māyā Bīja Mantra and repeated seven times before the prescribed Mantra is taken up.

(10) *Dīpanī* (Illumination). The Mantra has to be illuminated so that the devotee can fully comprehend all the potentialities of the Mantra he has taken up for practice. This is the process of Samputita with Pranava seven times.

(11) *Mantra Śutaka* (Pollution). If any child is born we have what is called Jāta Sūtaka or nativity pollution; if any one dies we have what is called Mrta Sutaka or post-death pollution. The same is the case with the Mantras. They have both the types of pollution. To remove this, Praṇava should be used for Samputita of the Mantra, for 100 times before and after the usual Japa.

(12) Finally the defects of the Mantra. *Mantra Doṣa.* They are to be removed by the prescribed processes. The Dosas are many; such as deficiency of faith on the part of the devotee, confusion in the syllables, omission of syllables, interchange of short and long vowel sounds, open utterance of the Mantra to unauthorized persons and several others.

In the Mantra Sastra, many processes such as Vimalīkaraṇa, Jīvana, Āpyāyana etc. etc. are mentioned. The details must be understood from those texts.

There are certain positive methods of infusing further strength into the Mantras such as:—Bhrāmaṇa, Rodhana, Vaśikaraṇa, Poṣaṇa etc. It is not essential that all these methods they have to be used once for all. In case there is delay in the fructifica-

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tion of the Mantra they have to be used one by one in accordance with the injunctions of the preceptor.

A Note of Warning. We admit that we have not been initiated into the Mantra Practice by any preceptor. It is possible I have not grasped many relevant points. What I gathered from various text books we have consulted, We have attempted to give here. Many of the books I have come across are unfortunately full of printing mistakes both typographical as well as editorial. It is well known that during the days of foreign domination beginning with those of Muslim invaders and rulers, many of our valuable Mss had been destroyed; what are left to us may have been rewritten from memory by some not so good scholars. In this process, mistakes of all sorts are bound to occur. Even today spurious texts are being published with attractive get up. They are not genuine Mantras. Genuine Mantras are only in the minds of a few learned saints and man of divine power. They are very scrupulous in teaching what they know to others, lest they should impart them to unauthorized persons. As in the case of scientific experiments, blunderings can only be stepping stones for success later on.

We shall now give the summary and outline of the contents of Mantra Mahodadhi very briefly (Verses 104-119 25th Taraṅga).

The Author. The author of both the original text and the commentary called Naukā (Boat) is the famous Mahīdhara who has written the Bhāṣya on Śukla Yajurveda Saṁhitā more or less on the lines of Uvaṭa. He is also reputed to be the author of some Kāvyas. The last verse of this work is as follows;—

Abde Vikramato Jāte Bāṇa Veda Nṛpairmite !
Jyeṣṭhāṣṭamyām Śivasyāgre Purno Mantramahodadhih !!

(The work was concluded on the eighth lunar day of the month of Jyeṣṭha (May-June) in the Vikram Era 1645 *i.e.* 1589 A.D.).

The work is divided into 25 Taraṅgas (waves) and altogether contains more than 3,300 verses. The Naukā commentary gives the names of some of the Taraṅgas but omits in many. The Chapters where the names are clearly given are as follows:

(1) Bhūta Śuddhyādi Kathanam, (2) Gaṇeśa Mantra Kathanam, (7) Yakṣiṇyādi Kathanam, (8) Bālā Śyāmā Nirūpaṇam, (9) Annapūrṇādi Nirūpaṇam, (10) Bagalādi Nirūpaṇam,

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(12) Sundarī Pūjana, (14) Viṣṇu Mantra Kīrtanam, (15) Sūryādi Mantra Nirūpaṇam, (16) Śivādi Mantra Kathanam, (17) Kārtavīryārjuna Mantra Nirūpaṇam, (19) Tāmracūḍa Kārtavīrya Sūrya Mantrādi Nirūpaṇam, (20) Yantra Mantrādi Kathanam, (22) Devārcā Nirūpaṇam, (23) Damana Pavitrārcana Nirūpaṇam, (24) Mantra Śodhanam, (25) Ṣaṭ Karma Nirūpaṇam.

Chapter Analysis

First Taraṅga. There are about 200 verses in this chapter. All the preliminary details connected with Mantra Japas and worship of Deities are given here. Some special Mantras are also given. Technical terms such as Ṛṣyādi Nyāsa, Pītha Nyāsa, Prāṇa Pratiṣṭhā, Matrkā Nyāsa etc. are explained. Purificatory rites, Tarpaṇa, Abhiṣeka etc. are explained. The Bīja Mantras are explained in the commentary as for example:—Vāyu Bīja-Yam, Sudhā Bīja-Vam, Nabho Bīja-Ham, Vahni Bīja-Ram, Bhū Bīja-Lam, Māyā Bīja-Hrīm, Pāśa Bīja-Ām.

Particular mention should be made that the commentary sheds light on various abstruse topics though the commentary itself is very brief. Verses 103-105 refer to the process of selecting the site for Puraścaraṇa (Preparatory or initiatory rite). The commentary removes some doubts that occur on reading the text.

Second Taraṅga. The 135 verses of this chapter explain the various Mantras of Gaṇeśa. Different aspects or forms of Gaṇeśa have been taken up such as Ucchiṣṭa Gaṇapati, Śakti Vināyaka, Lakṣmī Vināyaka, Trailokya Mohana Gaṇeśa and Haridrā Ganapati. Mantras varying in the number of their syllables are taken up for discussion and explained beautifully. The nine Pīṭha Śaktis of Gaṇapati are mentioned viz. ; Tīvra, Cālini, Nandā, Bhogadā, Kāmarūpiṇī, Ugrā, Tejovati, Satyā and Vighnanāśinī. Eight other Śaktis are then mentioned viz. ; Vidyā, Vidhātrī, Bhogadā, Vighnaghātini, Nidhipradīpā, Pāpaghnī, Puṇyā and Śaśiprabhā. The Kāmya Prayogas are elaborate and the benefits accrued are removal of poverty, acquisition of great wealth etc. Certain Dhyānaślokas are of high literary quality. At the same time one wonders at certain very vulgar descriptions too (Verse 61). Probably in his excess of devotion, the aspirant forgets everything else. While explaining Trailokya Mohana Gaṇeśa Mantra the following Śaktis are

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mentioned:—Vāmā, Jyeṣṭhā, Raudrī, Kālakāli, Balavikaraṇi, Balapramathini, Sarvabhūtadamanī and Manonmani. The reference to Gaṇeśa Pūjana Yantra is of special significance in this Taraṅga.

Third Taraṅga. Consisting of only 75 verses this Taraṅga is the shortest. The very opening verse is highly remarkable. As explained in this verse, the chapter deals with the Mantras of Kāli that bestow fluency of speech immediately. The Pīṭha Śaktis are named as follows:—Jayā, Vijayā, Ajitā, Aparājitā, Nityā, Vilāsini, Dogdharī, Aghorā and Maṅgalā. The worship is further described elaborately with names of various other goddesses. A special Yantra is also described. All the well-known Śākta rites (Verses 23-35) are indicated. Some of them may not be for our liking or refined tastes; but all the same we may take an academic interest in those rites too. The Dhyāna Śloka (Verse 54) of goddess Sumukhī has a literary sweetness of diction. Verses 61-63 mention some horrible rites of offering unto the fire of cat, goat etc. freshly killed.

Fourth Taraṅga. This contains 124 verses and describes the rites of goddess Tārā, Ekajaṭā etc. The Tārādhāraṇa Yantra is the notable frature in this Taraṅga. The claim iu regard to the various rites rites finds a place in the last two verses as follows :

"Kim Bhūriṇā nṛṇāmetadvāncchitām śyccoati riyam !
Kavitam Rājamānam ca Kīrtimāyurarogitām !!
Naiva Tārasamā Kāciddevatā sarva siddhidā !
Kalau Yuge tato gopyā Vancchitām siddhimīpsunā !!"

(Ability to compose poems, Honour at the Court of a King, Fame, Longevity and freedom from sickness all these can be acquired by the favour of this Deity Tārā).

Fifth Taraṅga. This Taraṅga of 95 verses contains the Mantras of Tārā, Ekajatā, Nila Sarasvati and Vidyārājñi. The Pūjāyantra of the latter is a notable feature with figures of eight, sixteen, thirtytwo and sixtyfour petalled lotuses. 64 superpower-yielding Śaktis are to be worshipped in the 64 petals. The names of all the Śaktis are given. The names indicate the nature of the power they bestow. Other Śaktis are also named who have to be worshipped within 32 petals or 16 petals. The eight Sarasvatis are to be worshipped in the eight petals as follows :—

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Vagīśvari (east), Citreśvari (south-east), Kulajā (south), Kirtināyikā (south-west), Antarikṣa Sarasvati (west), Ghaṭa Sarasvati (north-west), Nīla (north), Kini Sarasvati (north-east).

The three types of Dhyāna (Meditation) are mentioned in Verses 74-81. They are Sṛṣṭi Dhyāna, Sthiti Dhyāna and Samhāra Dhyāna. The Goddess is meditated upon, wearing respectively white, red and black cloths with ornaments befitting those clothes. The goddess has four faces and eight hands in the Sṛṣṭi Dhyāna. She holds water pot, lotus etc. in them. In the Sthiti Dhyāna she has a single face and four hands holding the bead, necklace, goblet, Abhaya (fearlessness) and Varadāna Mudrās. In the Saṁhāra Dhyāna she has nine faces and 18 hands holding weapons. The Taraṅga conclude with the verse:—

Vidyām Saukhyam dhanam puṣṭim Āyuh Kirtim Balam Striyah !

Rūpam Kamayamānena Tarā Sevya Nirantaram !!

Verses 89-90 contain the challenging claim that if the Mantra is repeated with the hands on the heads of two eight-year old boys born of scholarly family, they are expected to discuss Vedānta and Nyāsa topics. The author says challengingly :—

"Yah Kautukī Sa Āścaryam Vidyāyāh Paśyatu Dhruvam"

(He who is keen on testing can see the wonderful efficacy of the Mantra).

The *Sixth Taraṅga* contains 99 verses. It explains the Mantras of the various goddesses : Chinna Mastā, Reṇukā, Śabari, Svayamvarā Kala, Madhumatī, Pramaḍā, Pramodā and Bandi Devi. Four Yantras are described in this Taraṅga of which Svayamvara Kalā Yantra deserve special mention. Bandhana Mokṣakāra Yantra is also worthy of noting.

The *Seventh Taraṅga* deals with the Mantras of Vaṭa Yakṣiṇi, Mekhalā Yakṣiṇi, Viśala Yakṣiṇi, Vārtāli, Dhūmavatī, Karṇa Piśācini, Śītalā, Svapneśvari, Mātaṅgi, Bāṇeśi and Kāmeśi. There are 112 verses in this Taraṅga. The Dhyāna Sloka of Vaṭa Yakṣiṇi has literary beauty :—

"Aruṇa candana vastra vibhūṣitām Sajala Toyada tulya Tanurucam !

Smara Kurangadṛsam Vaṭa Yakṣiṇim Kramuka Nāga Latā dalayukkarām !!" (Verse 7).

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The Goddess Vārtāli or Vārāhi is worshipped as Śatrughātini (Destroyer of Enemies). This is a Māraṇa rite intended to annihilate enemies. The four Yantras of Vaṭa Yakṣiṇi, Mātangi, Bāṇeśi and Kāmeśi deserves special mention

The *Eighth Taraṅga* contains 144 verses and deals with the Mantras of the goddesses Bālā and Śyāmā. The temptation offered by the author in the very first verse is remarkable :

Atha Bālām Pravaksyāmi Mantrī Samsevya Yām Drutam !
Bṛhaspatih Kuberaśca Jāyate Vidyayā Dhanaih !!

(By resorting to Bālā the devotee can equal Bṛhaspati in Learning and Kubera in wealth).

In verses 39-42 the author describes the product of various ingredients to be used for a foreheadmark (Tilaka) and he claims that the devotee can attract all sorts of people and animals. The Dhyāna Śloka (Verse 119) is excellent from even a literary point of view. Special mention must be made about the 64 Yoginis worshipped in the four quarters in the Āvaraṇa (Boundary line) of the Pūjana Yantra of Laghuśyāma.

The *Ninth Taraṅga* contains 132 verses. The goddesses dealt with are Annapūrṇā, Gaurī, Jyeṣṭhalakṣmī etc. The worship of Goddess Pratyaṅgirā for the purpose of eradicating enemies is also described.

The *Tenth Taraṅga* with 120 verses deals with the Mantras of Bagalāmukhī, Svapnavārāhi, Vārtāli etc. Four Yantras are mentioned for the realization of various goals. Many verses of literary excellence can be cited from this Taraṅga.

The *Eleventh Taraṅga* of 111 verses is very important. It contains the detailed explanation of the worship of Śrī Vidyā with various Mudrās and Nyāsas. The Nakṣatra Mātṛkā Nyāsa is of great significance. Śrīvidyā Pūjana Yantra is extremely efficacious. Its worship is in vogue all over India.

The *Twelfth Taraṅga* with 172 verses is also very important. The Parivāras (Retinue) of Śrīvidyā are explained in detail. They are Kameśvari, Bhagamālini, Nityaklinna, Bheruṇḍā, Vahnivasini, Mahavidyesvari, Sivaduti, Tvarita, Kulasundari, Nitya, Nilapatakini, Vijaya, Sarvamangalā, Jvālāmālinī and Vicitrā. These are the retinue of Mahātripurasundarī (Śrīvidyā). Various Śaktis are also expounded. The commentary sheds light on various types of ancillary worships in verses 153-154.

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The *Thirteenth Taraṅga* of 122 verses deals with diverse kinds of the worship of Hanumān. Four Yantras are explained, of which Hanumad-Dhāraṇa-Yantra is extremely important (Verses 46-53). The commentary gives the Māla Mantra of more than 500 syllables. It is an example of fine prose of exquisite diction.

The *Fourteenth Taraṅga* of 130 verses describes the Mantras of Viṣṇu. The author is a welknown devotee of Lakṣmī Nṛsimha and the Mantra that goes by his name is very efficacious. Various Dhyāna Ślokas are worthy of recitation even for literary appreciation.

The *Fifteenth Taraṅga* of 109 verses deals with the Mantras of Sun, Mars, Jupiter and Venus. (Surya, Bhauma, Sukra and Bṛhaspati).

The *Sixteenth Taraṅga* contains 136 verses. Mahāmṛtyuñjaya Mantra is extremely important. So also the Mantras of Gangā, Maṇikarṇikā, Rudra and Kubera; the Rudrapūjana Yantra is to be revered by all those who wish for all round prosperity. A noteworthy feature in this worship is the utilization of Yajur Veda Mantras for Nyāsa etc.

The *Seventeenth Taraṅga* of 117 verses deals with the Mantras of Kārtavīryārjuna who is reputed to be the incarnation of the discus of Viṣṇu, viz. ; Sudarśana. Two Yantras used for the realization of various desires are worthy of being mentioned.

The *Eighteenth Taraṅga* of 212 verses is the longest of all Taraṅgas. This is extremely important because it deals with Caṇḍi Pāṭha, Śata Caṇḍi rite etc. very popular even now among the devotees. Further certain aggresive rites like Mohana, Uccāṭana, Māraṇa etc. are explained as ancillary to the worship of the goddess.

The *Nineteenth Taraṅga* contains 149 verses. It deals with the Mantras of Caraṇāyudha Sastṛ (worshipped as Ayyappa in Kerala), Sadaśiva, Pināki̇n, Mahādeva, Hara etc.

The *Twentieth Taraṅga* of 131 verses is of excessive importance for the devotee as well as the research scholar who wants to study about the cult practices of the middle ages. Various kinds of Yantras and the modes of utilizing them for the purpose of the fulfilling many worldly desires are explained here in detail. More than 25 Yantras have been dealt with. Specially noteworthy are :—Dhanika Vaśyakara (45-49), Yāvajjīvanavaśya-

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kara (57-64), Pativaśyakara (74-79), Māranayantra (96-100), and Svarṇākarṣaṇabhairava (122-131).

The *Twenty First Taraṅga* contains 170 verses. If deals with the technique of the performance of daily worship, ritualistic bath, applying the Tilaka, Gāyatri Mantra etc.

The *Twenty Second Taraṅga* of 179 verses contains the detailed analysis and explains all the remaining holy rites, Mudras, Arghyas, Puṣpāñjali etc.

The *Twonty Third Taraṅga* of 100 verses deals with the ritualistic worship with Damana flowers etc. and allied topics.

The *Twenty Fourth Taraṅga* of 131 deals with Mantra Śodhana as we have noted earlier.

Finally the *Twenty Fifth Taraṅga* of 132 verses deals with the Ṣaṭkarmas viz. ; Santi, Vasya, Stambhana, Dveṣa, Uccāṭana and Māraṇa.

Thus it is obvious that the work is encyclopaedic and requires careful study from the religious point of view as well as that of an academic research scholar.

In the last Taraṅga the author gives some personal details in verses 121-125. We understand that he belonged to Vatsa Gotra. His grandfather was Katnākara and his father Phānu Bhaṭṭa. He renounced the world considering it to be insignificant. He went to Vārāṇasi for worshipping Nṛsimha. He had a son named Kalyāṇa. Many Scholars requested him to collect together all relevant points regarding Mantras and compile a single Book. Our Mantra Mahodadhi is the result.

In the end a few words about the translation.We have tried to be true to the original to our utmost capacity. To err is human and to err in this difficult arena is equally if not more human.We crave the indulgence of the erudite scholars and to advice us by pointing out the slips if any. The works available now in print do not go long in elucidating the abstruse topic adequately. Hundreds of printing mistakes and editorial slips minimise the utility of many of them.We had to go through the verses and prose passages very carefully before translating them. Even then many places had been found baffling.We hope that with the co-operation of learned men those mistakes can be rectified in next edition.

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I Taranga

Obeisance to Śri Ganeśa. Om obeisance to Śiva. Om obeisance to the Goddess.

1. I bow down to the great God Gaṇapati and my preceptor Lakṣmi Nṛhari [famous by the name of Sri Nṛisimhāśrama]. I have carefully gone through many Tantra granthas. Now I shall compile the work Mantra Mahodadhi.

2. (The daily routine of an aspirant or Sadhaka). He shall get up early in the morning and meditate upon the lotus like feet of his preceptor over his own head. After finishing the daily essential routine work of (toilet etc.) he shall go to the river.

3. He shall then take his regular bath in accordance with the Vedic injunction and the Mantra Snana (Ablution with the utterance of mystic syllables) thereafter. He shall than perform Smarta Sandhya and Mantra Sandhyā and meditate on God.

4. After reaching the threshold of the house he shall perform. Dvārpuja (worship of the doorway). He shall sprinkle the doorway by means of "Astra" water and then worship lord Gaṇesa above the door.

5-6. He shall worship Mahā Lakshmi on the right of the door and Saraswati on the left side. Thereafter the adoration of Vighṇa, Ganga and Yamuna shall be performed on the right of the door and that of Kṣetrapala, Swah Sindhu (*i.e.* Gaṇga) and Yamuna on the left side. Again on the right he shall worship Dhātā and on the Vidhātā.

7. In the same manner he shall worship the treasures Śankha and Padma (on the right and left) and the doorkeepers thereafter. After completing the adoration of the doorway he shall enter the chamber of worship.

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8-9. He shall then sit on the holy seat and make obeisance to Gaṇapati, preceptor and the desired deity. He shall inhale deeply repeating the Pranava Mantra thirty two times, retain the breath repeating the Mantra sixty-four times, and exhale repeating the Mantra sixteen times. (This is called Prāṇāyāma). Thereafter he shall perform Bhuta Suddhi (the purification of the five elements as physical constituents) in order to qualify himself for the worship of the deity.

10-12. With concentration he shall meditate on the Supreme Kundalini power that is situated in the Muladharacakra, that shine like lightning and that resembles the lotus fibre. He shall awaken the Kundalini from its Mūlādhara resort and transport it to the Anahatacakra, stationed in the heart through the Suṣumna. The Jīva or individual soul shall be contemplated in the form of the flame of a lamp and thought of as having reached the Brahma Randhra (the aperture in the crown of the head) where the Brahman (Supreme Soul) is reputed to be stationed. The aspirant shall repeat the Hansa Mantra and unite the Jīva along with the Kundalini with the Brahman.

13-18. He shall then remember all the elements along with their colour, Bija Mantra and the individual shape. The elements are to be contemplated as constituting the body from the sole of the foot to the aperture in the crown of the head. The process for the same is being mentioned.

(*a*) He shall remember the Earth element as stationed from the sole of the foot to the knee. Its shape is diamond—shaped square. The Bija mantra is lam and the colour is golden.

(*b*) He shall remember the water element as stationed from the knee to the navel. Its colour is white. Its shape is semilunar and is marked with two lotuses. The Bija mantra is vam.

(*c*) The meditation on the fire element is as stationed between the navel and the heart. Its colour is red and the shape is triangular along with Swastika. The Bija Mantra is Ram.

(*d*) He shall ponder over the wind element as stationed from the heart to the middle of the eyebrows. The shape is circular with six mystic dots. The Bija Mantra is "Yam" and the colour is smoky grey.

(*e*) The sky element is to be meditated upon as stationed between the middle of the eyebrows and the aperture in the

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crown of the head the colour is crystal clear and attractive. The shape is circular and the Bija Mantra is "Ham".

19-23. There are other ancillary things to be meditated upon *viz* :—

(*i*) Feet, hearts, anus, genitals and vocal cord along with their activities of motion, grasping etc.

(*ii*) The sense organs of smell, taste, sight, touch and hearing along with their qualities of scent etc. have to be meditated upon as stationed in the Earth element etc.

(*iii*) Brahma, Vishnu, Śiva, Isana and Sadasiva – these are the deities presiding over the elements of Earth etc. They are also to be meditated upon in their respective zones.

(*iv*) The five Kalas (or elemental Substrata) *viz*. Nivṛtti Pratiṣṭhā, Vidyā, Sānti and Sāntyatita are to be meditated upon in the elements of Earth etc.

(*v*) The five gaseous entities *viz*. Samāna, Udāna, Vyāna, Apāna and Prāna should be respectively meditated upon in the zones of Earth etc.

24-28. After meditating upon the elements in this manner the aspirant shall proceed ahead with the conception of dissolution and absorption of each into the subsequent one namely the earth into the water, the water into the fire, the fire into the wind, wind into the firmament, the firmament into the Ahaṅkara (cosmic Ego). the Ahaṅkara into the Mahat-Tattva (the Grand Principle), the Mahat-Tattva into the Māyā (or Prakriti the Nature) and finally he shall meditatively dissolve Māyā into the Ātman (the Universal Soul). Actively feeling oneself identical with the pure sat and chit one shall think about the personification of sin stationed in the right [? left another reading of the text] side of the belly. It is of black colour and the size is that of the thumb. The murder of a brahmin is its head, the theft of gold constitutes its hands, imbibing liquor is the heart and the defilement of the couch of the preceptor its hips. The contact with these sinners constitutes the pair of feet and all Upapātakas (minor sins) are the hairs. The personified Sin wields Sword and Shield. He is unbearably wicked and keeps his head bowed down.

29-30. The aspirant then should remember the Vayū Bija (YAM) and inhaling he shall dehydrate it with the Bija of

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Fire (*i.e.* RAM) he shall burn the personified Sin along with his body by repeated JAPA (utterance) during the process of Kumbhaka (retention of breath). The ashes that come out of the personified sin should be wafted by means of Vayubīja (YAM) during the process of Recana (exhalation).

31-34. The intelligent devotee shall inundate the ashes of the body by means of Sudhābija (VAM). It shall then be solidified like a golden egg. Then he shall perform the JAPA of the Bija of firmament of the shape of a clear Mirror [The Bija is HAM]. He shall recreate all the limbs of the body beginning with the head and ending with the foot. He shall then repeat the Mantra Soham and recreate all the elements beginning with the firmament, out of CIT (*i.e.* Soul). Then he shall establish the nectarine JIVA (Soul) in the lotus of the heart. Thereafter he shall remember the Kuṇḍalini (Serpentine power) as having entered the Mūlādhāra (the primary basis).

35-37. After the performance of Bhuta Suddhi (purification of the five elements) thus he shall proceed to establish the vital breath. The sages of the Mantra for the establishment of Vital breath are AJA, ISA and Padmaja. The Chandas are Rik, Yajus and Sama. The deity is the Praṇasakti (the vital power). The Bija is Pāśa (*i.e.* Ām) Trapā (*i.e.* Hrīm) is the Śakti and the Viniyoga (application) is in regard to the establishment. The Ṣaḍaṅga (six limbed) Nyāsa (touching) is as follows :—

The Sages should have the Nyāsa on the head ; that of chandas on the face the deity in the heart that of Bija in the privy parts and the Śakti in the feet.

38-41. The Nyāsa of the Gutturals as well as Nabhas (firmament) etc. is in the heart, the palatals as well as Śabda (sound) etc. in the head, the cerebrals as well as Śrotra (ear) etc. in the tuff, the dentals as well as Vāk (Speech etc. in the Kavaca (Armour), the labials as well as Vaktavya (what is uttered) etc. in the eye, the Semi-vowels as well as the internal organs in the Astra (missile). With these Mantras the devotee performs Nyāsa in his limbs heart etc. When the latters are uttered the order is thus 5th, 1st, 2nd, 4th and 3rd. Each letter is uttered along with Anusvāra (*i.e.* ṄA as ṄAM) etc. In regard to Yavarga (semi-vowels etc.) the order is Śam, Yam, Ram,

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Vam, Lam. After uttering these letters, the following should be uttered *viz*. Nabhas (HAM), Śveta (Ṣam) Antima (Śam), Bhṛgu (SA) and Vimala (LAM). Always the letters are uttered with Anusvāra.

42-44. By Nabhas etc. (Verse 38), the following are meant *viz*. firmament, wind, fire, water and Earth.

Śabda etc.—Sound, touch, colour, taste and smell.

Śrotra etc.—Ear, skin, eye, tongue and nose.

Vāk etc.—Speech, hand, foot anus and genitals.

Vaktavya etc.—What is uttered, what is grasped, going, excieting and enjoying. The internal organs are the intellect, mind, ego and Citta (deciding principle). Thus we have explained the Ṣaḍaṅgaka (the ritualistic touching of Six parts of the body).

45-46 The Pāśa Bīja (Ām) is to be used for the Nyāsa beginning with the navel and ending with the foot. The aspirant shall do the Nyāsa of the Śakti Bīja (Hrīm) beginning with the heart and ending with the navel. Beginning with the head and ending with the heart he shall perform the Nyāsa of Śṛṇī (Kraum).

46-49. The skin the blood, the flesh, the fat, the bone the marrow and the semen (the words denoting these *e.g.* Tvak for skin etc.) should be used along with Ātmane (identical with) and using the word Namaḥ (obeisance) at the end. The letters to be used are in order Yam, Ram, Lam, Vam Śam, Ṣam and Sam.

[Refer Notes]. These seven are to be used in the Nyāsa in the heart. The Bīja Sadya (Om) along with that of firmament (Ha) should be used with Ojas (Power) and Prāṇa touch (Nyāsa) is with the Bīja (Ham). The Bīja Bhṛgu (Sam) should be used for the Nyāsa of Jīva (the individual soul) in the heart. These initial letters of Ya etc. should be adorned by Candra (*i.e.* should be used with Anusvāra like Yam etc.). The Nyāsa here is form the head to the foot. This is called Vyāpaka (Extensive) Nyāsa. After thus the deities of the pedestal (Pīṭhadevatās) should have their Nyāsa.

50-55. The enumeration of the Pitha deities :—

They are Maṇḍūka, Kālāgni Rudra, Adhāraśakti Kūrma, Dharā, Sudhāsindhu, Śvetadvīpa, Surāṅghripa (*i.e.* celestral trees), Maṇiharmya, Hemapītha, Dharma, Jñāna, Vairāgya,

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Aiśvarya, (and their opposites) Adharma, Ajñāna Avairāgya, and Anaiśvarya. The four beginning with Dharma are remembered as the feet of the pedestal and the other the body of the pedestal. In the middle are the deities Ananta, Tattvapadma, Ānanda-mayakandaka, Samvinnāla, Vikāramaya, Kesara, Prakṛtyātma-kapatras, The Karṇika constituted by the fifty letters, the solar sphere, the lunar sphere, fiery zone, Sattva, Rajas, Tamas, Ātman, Antarātman, Jñānātman, Māyātattva, Kālātattva, Vidyātattva and Param Tattva.

56. Whenever any deity [Lordly one] is worshipped these pedestal deities are also to be worshipped. The parts of the body where Nyāsa has to be performed shall be mentioned in the Pūjātaraṇga (22nd Taraṅga).

57-60. In the Pūjātaraṇga it will be mentioned that the eight Śaktis (Powers) of the pedestal are to be worshipped in the eight petals of the lotus of the heart and the ninth Śakti *i.e.* Maṅaglā Śakti in the pericarp of that lotus. The nine Śaktis are Jayā, Vijayā, Ajitā, Aparājitā, Nityā, Vilāsinī, Dogdharī, Aghorā and Maṅgalā.

The three Bījas Ām, Haīm and Kraum should be uttered and obeisance may be made to the pedestal. Then the Prāṇa-śakti should be meditated upon in the corporeal pedestal as one taking pride in her youth and having the fully developed breasts adding to her lustre.

61. The verse for meditation of Prāṇaśakti :—

"One should meditate upon the Prāṇaśakti with six hands three eyes. She shines splendidly on a red lotus in a boat and in the ocean of blood. In her left hands she wields noose, bow and javelin and in the right hands skull, goad and arrow.

62-65. After meditating thus in the hexagon within the eight petalled lotus, the devotee shall worship Brahmā, Viṣṇu and Śiva in the east, south-west and the north-west respectively and Sarasvatī Lakṣmī and Pārvatī respeetively in the south-east, west and north-east.

The six Aṅgas should be worshipped in the filaments and the eight Mātṛs (Mothers)in the petals. The mothers of the Universe are as follows :—

Brāhmī, Māheśvarī, Kaumāṛī, Vaiṣṇavī, Vārāhī, Indrāṇī, Cāmuṇḍā the seventh and the eighth one Mahālakṣmī. At the

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time of the worship of a deity the space between the worshipper and the deity is the East.

66-67. Then the adoration of Indra and other guardians of quarters should be made in their respective directions. They are Indra, Agni, Yama, Nirṛti, Varuṇa, Anila, Soma, Iśāna, Ananta in the neither side and the fourfaced lord on the upper one. Thereafter the weapons of Indra and other should be worshipped in the quarters of Indra and others.

68. The ten weapons of the Dikapālas, are Vajra, Śakti, Daṇḍa, Khaḍga, Pāśa, Aṅkuśa, Gadā, Triśūla, Cakra and Padma.

69. After thus worshipping the Prāṇaśakti with five Āvaraṇas (coverings) the devotee places his hand on the heart and repeats the following Mantra three times.

70-73. I shall now mention the Uddhāra (citation and analysis) of that Mantra which will delight the meditator. At the outset he shall utter Ām, Hrim, Kraum, then Yam, Ram, Lam, Vam, Śam, Ṣam, Sam and then Hom. Afterwards he shall repeat the seven syllabled Mantra (Aum, Kṣam, Sam, Hamsa, Hrīm, Aum and conclude it with Ajapā (Hamsa).

Along with the said Mantra he shall in the proper order say "My Prāṇas, here prāṇas, my soul is stationed here, all my sense organs are stationed here", "let my speech, mind, nose and Prāṇas come here and station themselves comfortably here." After saying this he shall conclude as before uttering the seven—syllabled Mantra along with Svāhā.

74-75. This is the Mantra for Prāṇapratiṣṭhā. It is remembered in the process of stabilising the Vital breaths. Pāśa and other syllables (Ām, Hrím, Kraum etc.) should be uttered before the word Mama (My). When the devotee is about to perform the Prāṇapratiṣṭhā in the Yantras (Mystical diagrams) or in idols etc. the devotee shall utter the genitive forms of the respective deities instead of Maṃa (my).

76. The seven syllabled Mantra is as follows :—

The letters Kṣa, Ha, Sa and Ha should be with Anusvāra and then Sa with Visarga then Hrim. The Praṇava should enclose these letters at the beginning and in the end (This is called Samputita).

77. After the performance of Prāṇapratiṣṭhā the devotee

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shall perform Mātṛkānyāsa. The letters beginning with A and ending with Kṣa are called Mātṛkās.

78. The sage of the Mantra for the performance of Mātṛkānyāsa is Prajāpati, the metre is Gāyatri, the deity is Sarasvati. The Viniyoga (application) is the achievement of everything that one desires. All the consonants are the Bijas and the vowels Śaktis.

79-80. The Nyāsa of the sage etc. is to be on the head, face (mouth) and the heart. Then the Nyāsa of the hand and the Ṣaḍaṅga should be performed by means of the letters of the gutturals etc. and the letters YA etc. enclosed within the short and long vowels except the Klība ones (Ṛ Ṝ Ḷ & Ḹ). Thereafter he should meditate on the Goddess in the lotus of the heart.

81. The *Verse of meditation.* I resort to the three-eyed goddess of speech whose body is constituted by means of the fifty letters, who is bedecked with the crescent moon, who is white like lily and who wields the beadstring and the gesture of boon in the right hands and the book and Abhaya (freedom from fear) gesture in the left hands.

82-83. After this meditation of Sarasvatī the devotee shall perform the adoration of the pedestal deities [See Verses 50-55] mentioned before. Thereupon he shall worship the nine Pīṭhaśaktis (powers of the pedestal) along with Sarasvatī (in the pericarp). The Pīṭhaśaktis are :—

Medhā, Prajñā, Prabhā, Vidyā, Śrī, Dhṛtī, Smṛtī, Buddhī and Vidyeśvarī.

84. The Mantra for the adoration of the Āsana (Seat) is :— Hasauḥ Mātṛyoga-Piṭhāya Namah (obeisance to the pedestal of the letters).

85. By means of the Mūla Mantra the physical form should be conceived in the mind and the devotee shall worship the Goddess therein. In the first Āvaraṇa (enclosure) the limbs are worshipped and in the second he shall worship the Svaras (vowels).

86-87. In the third Āvaraṇa he shall worship two sets of letters (A set and KA set). In the fourth Āvaraṇa he shall worship Ca-set (Palatals) and the Varga Śaktis. They are Vyāpinī, Pālini, Pāvani, Kledini, Dhāriṇi, Mālini, Haṁsini and Śaṅkhini. In the fifth Āvaraṇa he shall worship the eight

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mothers (Brāhmī etc.).

88. In the sixth enclosure the gods Śakra (Indra) and others are to be worshipped and in the seventh Vajra and other weapons are to be worshipped. After worshipping the goddess of the gods thus he shall perform the Nyāsa of the letters in his own limbs.

89. The Nyāsa of the vowels is on the forehead, the circular part of the face, eyes, ears, nostrils, cheeks, lips, rows of teeth, head and on the mouth.

90-92. The intelligent devotee shall perform the Nyāsa of the KA-set (Gutturals) and the CA-set (Palatals) on the joints and the tips of both the arms. The letters of the cerebrals and dentals are to be used for the Nyāsa on those parts of the legs. The labials are to be used for the Nyāsa on the two sides, back, navel and belly. The semi vowels are to be used for the Nyāsa on the heart, two shoulders and the hump. The six letters beginning with ŚA are to be used for the Nyāsa on the space between the heart and the tips of the two feet as well as the belly and the mouth. This is called Sṛṣṭi Nyāsa (the Nyāsa of creation). After concluding this, the devotee shall perform Sthitinyāsa (The Nyāsa of the maintenance).

93-95. The sage and the metre are as mentioned before. The deity is Viśvapālini. The devotee shall meditate on the goddess as seated on her lover's lap. His mind should not think of anything else. Śiva [the auspicious lord] should be meditated upon as carrying the goddess of speech in whose left hand there is Vidyā and in the right hand there is the Mālā (garland). The auspicious lord holds the deerkid and Vidyā in His left hand, the gesture of boon and Akṣa Sūtra (the threaded rosaries) in the right hand. After the meditation he shall perform the Nyāsa of the letters beginning with ḌA in the limbs beginning with the left ankle and ending with the right knee. This is called Sthitinyāsa.

96. In the Nyāsa called Saṁhāra (Annihilation) the sage and the metre are as mentioned before. The deity is Śāradā the destroyer of all enemies.

97. "I resort to the goddess of speech who has three eyes, who is bedecked by the moon on the head, who stoops down on account of the breasts who is seated in the red lotus and who

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holds the deerkid and Vidyā in the left hand and the Akṣasrak (garland of rosaries) and Ṭaṅka (axe) in the right.

98. After meditating thus he shall perform the Nyāsa of the letters beginning with Kṣa and ending with A, *i.e.* in the reverse order. In the Sṛṣṭinyāsa (the Nyāsa of creation) the letters end with Visarga and in the Sthitinyāsa they end with Visarga and Anusvāra.

99. In the Saṁhāra Nyāsa they end with Anusvāra. In the matter of the worship of the Aṅgas (limbs) eyerything is as before. The letters are enclosed with Tāra (*i.e.* AUM) and end with Namaḥ.

100. After the Samhāranyāsa the devotee shall carefully perform the Sṛṣṭinyāsa and Sthitinyāsa once again. Other Nyāsas of Mātṛkā are to be mentioned in the Pūjātaraṅga.

101. The injunctions regarding Mantrasnāna (Ritualistic bath through spells) and other things are to be mentioned by me there itself. The intelligent devotee shall propitiate Bhāratī in this manner and realize the efficacy of the desired Mantras. Viṣṇu, Śiva, Gaṇeśa, Arka (Sun) and Durgā these five deities should be propitiated by one who is desirous of achieving realization through the respective Mantras in the manner mentioned.

103. At the outset the devotee selects a suitable place for the Puraścaraṇa (initiatory) rite such as a holy centre, secluded spot etc. This is for the sake of getting the deity favourably disposed.

104. He shall cut the spot into nine rectilinear figures and shall write the seven sets of letters as well as La and Kṣa in the figures beginning with the eastern one with the Vowels in the centre.

105. He shall sit in that direction for the performance of Japa, where the initial letter of the name of the place selected comes in the geometrical figures. It shall not be in any other spot that is likely to produce misery.

106. He shall perform the Japa in a low whispering voice or mentally. He shall take only Haviṣya (Rice mixed with ghee) at night. He shall take three baths every day. Oil bath is forbidden.

107. At the time of the Japa the intelligent devotee shall

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avoid excitement, idleness, spitting, getting angry, stretching of legs, conversation with others and seeing unconcerned persons.

108. An aspirant devotee shall always avoid intimate talk with women and Śūdras, censuring others, chewing betel leaves, sleeping during the daytime, acceptance of monetary gifts, dance, music and crookedness of behaviour.

109. He shall strictly adhere to all these *viz.* Lying on the bare ground, celibacy, worshipping of the deity thrice a day, special worship on stipulated occasions, singing of the hymns of the deity and faith.

110. Everyday he shall repeat the names (Japa) for the same number of times neither less nor more. After concluding the Japa he shall perform Homa for one tenth the number of Japas.

111-115. The articles to be used for Homa are those mentioned in the respective Kalpa Texts (Ritualistic and ceremonial codes). By means of the Mūlamantra the devotee shall perform Prāṇāyāma and Ṣaḍaṅga. He shall then consecrate the sacrificial pit or selected spot by the Mūlamantra etc. performing the four such rites namely Ikṣaṇa (seeing) Prokṣaṇa (sprinkling), Tāḍana (beating) and Secana (scattering in continuous drops). The Ikṣaṇa rite is by means of the Mūlamantra. The Prokṣaṇa rite is by means of the Mantra Astrāya Phaṭ. The Tāḍana rite is gentle beating with the Kuśa grass. The pouring rite of secana is by means of the closed fist uttering the Mantra Hum. He shall then draw the mystical figure Vahniyantra. The Yantra shall have the figures Triangle, hexagon, circle, eight petalled figure and square. In the centre he shall write Om Hrim Om. He shall then worship the pedestal. Thereafter he shall begin the Pūjā of the deities of Piṭha beginning with Maṇḍūka and ending with Paratattva (See Verses 50-55) and also the Piṭhaśaktis, beginning with Jayā (Verses 58-59). The Mantra for Pīṭha is Om Vāgīśī vāgīśvarayoḥ Yoga Pīṭhātmane Namaḥ [Om obeisance to the pedestal of yogic powers of the goddess and god of speech]. By means of this mantra the seat shall be offered to them both.

116. The worship of both of them shall be carried on with the Upacāras, (ancillary rites of Service) of Scent offering etc. with the Mantra Om Hrīm. In the case of Vaiṣṇava Homa the

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Mantra to be used is "Om Hrīm Lakṣmīnārāyaṇābhyāṁ Namaḥ" by which they are worshipped.

117. The sacrificial fire is to be generated by the solar crystal or Araṇi (by means of attrition). Or it can be brought from the house of a brahmin well-versed in vedic lore. The vessel containing the fire shall be covered with another vessel and brought there.

118-120. The vessel containing fire shall be taken by uttering the mantra Astrāya Phaṭ. It shall be opened by uttering Hum. Then the devotee utters the Mantra Astrāya Phāṭ and takes a bit from the fire and puts it in the south-west corner. It is intended to be the share of Kravyāda (The flesh eating aspect of fire). By means of the Mūlamantra he places the vessel of fire in front aud performs the four consecratory rites. The sprinkling is done with a very little quantity of water. He shall recollect the identity of the fire of the Absolute Being with the gastric fire and the fire in front. With the Vahni Bīja (*i.e.* Ram) he shall infuse the fire with conciousness.

121. Then the devotee aware of Mantra addresses the fire by means of Om, utters Sudhā bīja (Vam) and shows Dhenu Mudrā (Cow gesture) for the purpose of Amṛtīkaraṇa (converting into Nectar). Then uttering Astrāya Phaṭ he gets it protected.

122. He shall then show Avaguṇṭhana Mudrā uttering Hum and conceal it. He then repeats Om and takes it over the sacrificial pit in a whirl.

123-124. He then sits on the knees and utters Mūlamantra or the Navārṇa Mantra and placas the fire in front of him even as he mentally recollects the goddess thus—She holds a blue lotus. She has taken her bath after the menstrual period. She is lying on the couch and is being enjoyed by the lord. He shall place the fire in her privy parts as though it is the Semen of the Lord.

125. The Navāṛṇa (nine Syllabled) Mantra for the ceremonial placing of the fire is Hrūm Vahni Caitanyāya Namaḥ (obeisance to the consciousness of the fire).

126. The devotee then offers Ācamana to the goddess and the god then seethingly kindles the fire uttering the twenty-four syllabled Mantra.

127. The twenty four syllabled Mantra is Citpiṅgala Hana

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Hana Daha Daha Paca Paca Sarva Jñājñāpaya Svāhā (each syllable has one vowel).

128. The devotee then shows Jvālinī Mudrā getting up and joins the palms in veneration. Then he utters the Mantra in the form of a Verse and makes obeisance to the fire.

129. I worship the well-kindled blazing fire of golden colour. He is called Jātaveda, Hutāśana and Viśvatomukha. He is free from impurities.

130-131. The devotee then performs the Nyāsa of Agni Mantra. The mode thereof is mentioned as follows. He uses the twenty-six syllabled Mantra : Vaiśvānara Jātaveda Ihāvaha Lohitākṣa Sarvakarmāṇi Sādhaya Svāhā (O redreyed are called Vaiśvānara and Jātaveda come here and accomplish all tasks).

132. The sage of this Mantra is Bhṛgu. The metre is Gāytrī ; the deity is fire, the Bija is Ram ; the Śakti is Svāhā and the application is in the act of sacrificing.

133. The tongues of fire along with their Bijas should be used for Nyāsa on penis, anus, head, face, nose, eye, all over the body (in that order). They should be used in the dative case and the word Namaḥ (obeisance) should be used in the end.

134. The seven tongues of the firegod are – Hiraṇyā, Gaganā, Raktā, Kṛṣṇā, Suprabhā, Bahurūpā and Atiriktā.

135. The Bijas of the seven tongues are as follows. Sryūm, Ṣryūm, Śryūm, Vryūm, Lryūm, Rryūm and Yryūm.

136. The Devas, the manes, the Gandharvas, Yakṣas, Nāgas, Piśācas and the Rākṣasas these are the presiding deities of the tongues. The Nyāsas of these should be performed in their respective places.

137. The order of Bahurūpā and Atiriktā is reversed at the time of Nyāsa. The Nyāsa of Atirikta is in the eye and that of Bahurūpikā is all over the body.

138-39. The Ṣaḍaṅga Nyāsa is as follows :—

Om Sahasrārciṣe Hṛdayāyanamah (Om to the thousand rayed one obeisance to the heart) Om svastipūrṇāya Śirasi Svāhā (Om to the one filled with hail Svāhā on the head), Om Uttiṣṭha Puruṣāya (Rise up, unto the man) this is called the Śikhā Mantra Dhūmavyāpine Kavacāya Hum (To the one pervading with Smoke, Hum unto the armour), Om Saptajihvāya

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Netratrayāya Vauṣaṭ (To the one with seven tongues Vauṣaṭ to the three eyes), Om Dhanurdharāya Astrāya Phaṭ (To the one weilding the bow, to the weapon Phaṭ).

140. The eight Mūrtis (forms) of the fire god should be offered the Nyāsa in the head, left shoulder, left side, left hip, penis, right hip, right side and right shoulder.

141-142. The eight Mūrtis are Jātavedas, Saptajihva, Havyavāhana, Aśvodaraja, Vaiśvānara, Kaumāratejas, Viśvamukha and Devamukha. These words are to be used in the dative case. The words Om Agnaye should be prefixed and Namaḥ should be used in the end.

143. Thereafter the Nyāsa of the deities of the pedestal beginning with Maṇḍūka and ending with Agnimaṇḍala (Verses 50-53) should be performed in the body itself (the devotee's own).

144. The Pīṭha Śaktis of the fire god are Pītā, Śvetā, Aruṇā, Kṛṣṇā, Dhūmrā, Tivrā, Sphuliṅginī, Rucirā and Jvālinī.

145. The Pīṭhamantra is Om Ram Vahnyāsanāya Namaḥ (Om Ram obeisance to the seat of the fire god). Having performed all the requisite Nyāsas ending with Pīṭha in this manner the devotee shall meditate on the fire god in his own body.

146. *The Verse of Meditation.* I worship Agni who has three eyes, whose body is of tawny tinge, whose cloth is white in colour, who has golden garland, who holds Vara and Svastika in the right hands and Abhaya and Śakti in the left hands, who has a number of ornaments and who is seated on a lotus.

147. After meditating thus he shall duly worship the fire god mentally. Then he shall pour water all round the sacrificial pit or the flat spot.

148-149. Darbha grass is to be spread all round with their tips towards east and north. Then he shall place three Palāśa and Bilva twigs as periphery pieces in the West, South and North. Brahmā, Viṣṇu and Śiva are to be worshipped thereon. After worshipping the deities seated on the pedestal, in the fire, the devotee shall invoke fire god from his heart.

150-151. The devotee shall worship the fire god after duly honouring him with sweet scents etc. He shall worship the tongues (their deities) in the six corners beginning with north-east and ending with north-west as well as in the middle. The

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tongues beginning with Hiraṇyā and ending with Atiriktā in the corners and the tongue Bahurūpiṇī in the middle.

152. The worship of the Aṅgas is in the filaments, the Mūrtis are worshipped in the eight petals. The eight Mothers are worshipped in the tips of the petals and the Bhairavas beyond that.

153-154. In the Bhūpura (Square) Indra and other gods along with their weapons are to be worshipped. Thus the devotee shall worship the fire god with all the seven coverings. The eight Bhairavas mentioned before are Asitāṅga, Ruru, Caṇḍa, Krodha, Unmatta, Kapālin, Bhīṣaṇa, and Saṁhāra.

155-156. The Kuṣa grass is to be spread towards the left of the fire and all sacrificial utensils and articles of use are to be kept on the grass. The utensils of Praṇīta, Prokṣaṇīpātra, Ājyapātra, Sruva and Sruk should be kept face down. The Homadravya (the articles to be consigned to sacrificial fire), the ghee, the Kuśa, the Samidhs (twigs) the Palāśa tree and similar articles are also kept there.

157. The devotee then utters the Mūla Mantra with the Pavitra in the finger and sprinkles them with pure water. The vessels are then kept face upwards. Then the Praṇītā vessel is filled with water.

158. The Aṅkuśa Mudrā is shown and the waters from all holy rivers are invoked in that vessel. He then puts two kuśa grasses and Akṣatas (Raw rice grains) for the purpose of Utpavana (ritualistic cleansing).

159. He then places the Praṇītā vessel towards the northern direction and pours the water contained in it into the Prokṣaṇī vessel. By means of the water through the Kuśa grass he shall sprinkle the articles to be consigned to the sacrificial fire.

160. By uttering Mūla Mantra, Gāyatrī or Hṛdaya Mantra (Om Namaḥ) he makes a seat to the right side of the fire and invokes Brahmā thereon.

161. The eight Siddhis beginning with Aṇimā constitute the deities of the pedestal of Brahmā. The Mantra for his worship is Om Namo Brahmaṇe (Om obeisance to Brahmā).

162. He then holds the Sruk, Sruva (sacrificial ladles) with both the hands and warms them over the fire faces down. He then keeps both of them in the left hand and scrubs them with

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Kuśa grass held in the right hand.

163. He sprinkles the ladles with the waters from Prokṣaṇī and warms them as before. The Kuśa grass used for scrubbing is placed in the fire. The Nyāsa of the three Śaktis (Powers) is performed on the two ladles.

164. The three Śaktis are Icchā (wish) Jñāna (knowledge) and Kriyā (Action). Uttering the three Mantras Om Hām Icchā Śaktyai Namah, Om Hīm Jñāna Śaktyai Namah, Om Hūm Kriyā Śaktyai Namah he ritualistically touches the three places namely the root, the middle and the rip of the Sruk and Sruva.

165-166. He then consecrates Sruk and Sruva. By uttering HṚD (Namaḥ) he performs the Nyāsa of Śakti in the Sruk and that of Śiva in the Sruva. The two ladles are then bound with flowers etc. Thereafter they are placed to the right on the Kuśa grass. This is the mode of consecrating them.

The Ājya Vessel is sprinkled with water uttering Astrāya Phaṭ and ghee is poured therein.

167. After consecrating the ghee with the four rites of Ikṣaṇa etc. uttering the Mūla Mantra he shall show the Mudrā of the cow for the purpose of Amṛīkaraṇa rite. Then he shall proceed to perform six consecratory rites as follows.

168-169. Burnt particle is taken from the pit and placed in the north-west corner. The Ājya vessel is placed over it. Uttering the Maṇtra Om Namah it is warmed (Tāpana rite). Two Kuśa grasses are burned and put in the Ghee. Uttering the Mantra Om Namah they are placed in the fire. This rite is called Pavitrīkaraṇa (purifying). With two Kuśa grasses lighted he shall whirl them round the ghee uttering Hum.

170-171. This is called Abhidyotana (Lighting up). Three Kuśa grasses are dipped into the ghee and then lighted uttering the Mantra, Astrāya Phaṭ and put into the Ājya vessel. The burnt particle is put into the fire and the intelligent devotee touches water. He then holds two Kuśa grasses with the thumb and the ring finger, utters Astrāya Phaṭ and sprinkles ghee upwards three times in front of the fire. This is called Utpavana rite.

172. Uttering the Mantra Om Namaḥ the sprinkling of ghee in the same manner towards himself is called Samplava (Inundation).

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173. In all the rites beginning with Nīrājana (whirling of lighted Kuśa grass etc.) the Darbha grasses are put into the fire. Two Kuśa grasses with a knot are put into the ghee.

174-177. After remembering the two sides, left and right the devotee remembers the three Nāḍis (tubular Vessels of the bodies). [They are Iḍā, Pingalā and Suṣumnā]. The intelligent devotee takes ghee from the right, left and the middle portion after uttering the Mantra Om Namaḥ. He then drops ghee into the two eyes of Agni while uttering Om Agnaye Svāhā and Om Somāya Svāhā and drops the ghee again in the third eye while uttering Agni Ṣomā Bhyām Svāhā. The remaining ghee is poured into the Praṇitā vessel. Once again he takes ghee from the right side, uttering the Mantra "Om Namaḥ" and offers the same into the mouth of the fire uttering the Mantra "Om Agnaye Sviṣṭakṛte Svāhā" (Om Svāhā unto the fire god who does every thing desired well). This makes the eye and the mouth open up. The rite is called Netrāsyodghāṭanam. Excepting in the case of Narasimha (Manlion) in all the Mantras of Viṣṇu the Āhuti (Ghee offering) is in only two eyes.

178. In the case of Narasimha and the other deities the Āhutis are made in three eyes. By uttering the Mahāvyāhṛtis severally and collectively he makes again four Āhutis. The Mantras thereof are Om Bhūḥ Svāhā, Om Bhuvaḥ Svāhā, Om Svaḥ Svāhā, Om Bhūr Bhuvaḥ Svaḥ Svāhā.

179. Thereafter he shall perform three Āhutis by uttering Vahnimantra (*i.e.* Om Vaiśvānara Jātaveda itāvaha Lohitākṣa Sarva Karmāṇi Sādhaya Svāhā). Thereafter by means of eight ghee offerings the devotee performs the eight Sanskaras (consecratory ceremonies).

180-183. For each of these rites the mantra refers to that particular rite and the rites are duly performed ritualistically. *e.g.* for Garbhādhāna (conception) the mantra is "Om Asya Agneh Garbhādhāna Samskāram Karomi Svāhā". Like this the other rites too are performed such as Pumsavana, Sīmantonnayana, and Jāta Karman. Thereafter by dropping five Samidhas (twigs) in the fire the Nālāpanayana (cutting of the umbilical cord) rite is to be performed. After that the naming rite of the fire is to be performed in accordance with the name of the main deity of the Pūjā. [*e.g.* if the deity is Gaṇeśa the fire named is

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Gaṇeśagni, if the deity is Durgā the fire named is Durgāgni etc.]. After the naming rite the devotee ritualistically takes the parents of the fire god [*i.e.* Vāgiśi and Vāgiśa] from the fire pit and establishes them in his heart.

After this the rites of Annaprāśa, Chaula, Upanayana and Vivāha. In respect to auspicious rites the consecratory rites end with Vivāha (marriage). In the case of ruthless activities they end with death.

184. With the Mantras of the tongues of the fire god Āhutis are made one by one. Then Indra and other gods, Vajra and other weapons are used in Āhutis by the respective mantras [*i.e.* Om Indrāya Svāhā, Om Vajrāya Svāhā etc.].

185. The intelligent devotee pours ghee four times into the Sruk by means of Sruva. Then he covers it with Sruva and carries both of them with his hands.

186. Sitting down he places their root side near his navel and offers flowers at their tip. He then takes the root part up to his left breast and utters Agnimantra mentioned before Om Vaiśvānara etc.].

187. The Āhuti is performed with Vauṣaṭ at the end of the Mantra. The devotee performs this rite for the sake of prosperity, without any lethergy. Then the devotee performs ten Āhutis by dividing the Mahāganeśamantra into ten parts (in the manner mentioned later).

188-191. He then makes four Āhutis with the entire Mantra. The division of the Mantra is as follows. The six Bija mantras account for six divisions. The other parts consist of five, seven and five letters in due order. The Bijas are Tāra (Om), Lakṣmi (Śrīm), Girisutā (Hrīm), Kāma (Klim) Bhū (Glaum), Gaṇanāyaka (Gam). The other four parts are Gaṇapataye, Varavarada, Sarvajanam Mevaśam, and Ānaya Svāhā. Thus the twenty-eight syllabled Mantras of Mahāgaṇapati is evolved. After consecrating the fire thus the devotee worships the pedestal of the lord.

192-193. The desired deity is invoked in the fire and the Mudrās (gestures) of Āvāhana (Invocation) etc. are shown. Thereafter in the mouths of the desired deity identical with the fire god, he offers twenty-five Āhutis uttering Mūla Mantra. Thereby the unification of the mouths of the desired deity and

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fire god is effected.

194. After that the devotee performs eleven Āhutis uttering Mūla Mantra for the purpose of combining the Nāḍis of the fire god and the desired deity.

195. After that the devotee offers Āhutis to the coverings of the desired deity one each. Thereafter he offers ten Āhutis uttering Mūla Mantra.

196. After that, the devotee performs Homa, one tenth of the number of Japas. At the conclusion of the Homa the devatee with single-pointed attention, performs the Pūrṇāhuti (complete Āhuti).

197-198. The intelligent devotee fills the Sruk with the ghee left over after the Homa, places fruit and flower over it and covers it with Sruva. He then stands up and pours the entire ghee into the fire uttering the Mūla Mantra ending with Vauṣaṭ. Āhutis are severally offered to the deities of the Āvaraṇa with the articles of Homa.

199. Then, the devotee performs the Visarjana (ritualistic dismissal) of the desired deity in his heart and offers Āhutis to the tongues (seven) and Mūrtis (forms-eight in number) of the fire god. Then he performs Homa with the Mahāvyāhṛtis and sprinkles it with the water from the Prokṣaṇi vessel.

200-201. The devotee then supplicates to the fire god by means of the following Mantra—"O Fire god of great power, you are the person who accomplishes all the rites. At the time when another sacred rite has to be performed, be graceful enough to be present there." He then bows down and ritualistically dismisses fire god in the heart. He consigns two Darbha grasses into the fire and pours down the water contained in the Praṇītā vessel on the ground.

202. After ritualistically dismissing Brahmā he places the sacrificial twigs of Paridhi along with the Darbha grass into the fire. After concluding the Homa thus he shall perform the Tarpana rite in water.

203-204. The deity is invoked in water and Tarpaṇa is performed one tenth of the number of Homas and Abhiṣeka one tenth of the number of Tarpaṇas. The name of the deity is used in the accusative case and the words Tarpayāmi and Namaḥ are added Tarpayāmi (I propitiate). In the Abhiseka (ablution) rite

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the accusative case is similarly used and the word Abhiṣñcāmi is used thereafter.

After this he shall propitiate excellent brahmins with diverse kinds of foodstuffs.

205-206. He shall honour them as though they are identical with his desired deity and give them due monetary gifts.

By propitiating the Brahmins all deficiencies are rectified. The deities are delighted and all desires are fulfilled.

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COMMENTARY

I Taraṅga

Obeisance to Śrīgaṇeśa. Obeisance to Śrībhavānī and Śaṅkara :

1. (Commentary) After bowing down to the Lord consort of Lakṣmī I compose the beautiful ship for the purpose of crossing the ocean of Mantra Mahodadhi composed by myself.

The Ācārya is desirous of writing the Tantra (Technical text) named Mantra Mahodadhi. In order to adhere to the conventions established by the practice of noble personages of great learning and wisdom as well as to achieve the conclusion of his task without hindrance, he makes obeisance to his desired deity and formally declares his intention to write the book. Lakṣmī Nṛhari means Nṛhari accompanied by Lakṣmī. It is an example of Madhyapadalopi compound wherein the middle word is omitted. Guru of preceptor referred to is Nṛsimhāśrama. Mantras are the waters of great expansion and they are incorporated here. So the text is called Mantra Mahodadhi—Verse 1 (Text).

2-3. He recounts the duties of the person who wants to practise Mantras, Prātar etc. The text is clear. Later on in the Pūjātaraṅga (21st) he will be mentioning the necessity of mental bath by means of the nectarine current flowing from the lotus like feet of the preceptor.

4. Astrāmbuna—By means of the water infused with the Mantra Astrāya Phaṭ.

7. Śaṅkha and Padma are the treasures of Kubera Tadvat means in that manner *i.e.* on the right and on the left. Dvārapālas (gate keepers) of the Devas are being mentioned later.

9. He shall repeat the Praṇava thirty-two times while inhaling, sixty-four times while retaining and sixteen times while exhaling.

10. After raising the Kuṇḍalini from Mūlādhāra he shall remain concentrating and then meditate.

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11-12. The Jīva is taken from the heart and taken to Brahmarandhra (Cerebral aperture) through the tubular Vessel Suṣumnā and well stablished in the Brahman (Absolute Being). This fact is to be comprehended through the direct advice from the preceptor. This could be understood only by the Yogin. In the absence of Yogic practice the devotee simply remembers the thing.

13. By the word Varṇa, the colour yellow etc. are meant Bījas are "Lam" etc. Ākṛti means the shape such as that of a square etc. The groups of elements are in possession of these.

14. That is shown by the words Pādādi etc.

15. In the zone of the Earth these eight things are to be recollected—Nose, Going, Smell, Brahmā, Nivṛtti, Samāna and the place of destination.

22. In the zone of the waters—Hand, grasping, the thing grasped, the tongue, the taste, Viṣṇu, Pratiṣṭhā and Udāna are to be recollected.

In the zone of Tejas—anus, defecation, that which is got rid of, eye, colour, Śiva, Vidyā and Vyāṇa are to be recollected.

In the wind—genitals, enjoyment, contact with women, touch, Iśāna, Śānti and Apāna are to be recollected.

In the Firmament—organ of speech, that which is spoken, act of speaking, ear, Sound, Sadāśiva, Śāntyatita and Prāṇa.

29. Vāyubija is Yam and Vahnibija is Ram.

31. Sudhābīja is Vam, Bhūbīja is Lam, Nabhobīja is Ham. The body is to be made along with the limbs.

33. The word Citaḥ means from the Brahman.

36. Pāśa means Āṁ. Trapā means Hrīm. The application is in the stabilisation of vital breath.

38. Kavarga etc. The fifth in each set is mentioned first. The Mantra is to be used thus prefixed—Ākāśa Vāyu Tejojala Pṛthivyātmane Hṛdayāya Namaḥ. (Obeisance to the heart in the form of Ākāśa etc.).

46. Śakti Bīja is Hrīm, Śṛṇi means Kraum.

47. Ātmane etc.—"These" means Tvak etc. The Nyāsa is to be performed in the heart with the letters Ya etc. in the beginning such as Yam Tvagātmane Namaḥ etc. Sadya is Om. Ākāśa accompanied with it *i.e.* Hom. Ojas to be used with that in the beginning. (Hence) Hom Ojaātmane Namaḥ. Kham

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means Ha. Prāṇa is to be used with that in the beginning. Hence Ham Prāṅātmane Namaḥ.

48. Bhṛgu means Sa. Jīva should be used with that in the beginning Hence Sam Jīvātmane Namaḥ.

"Ya" and other letters should be embellished with Candra *i.e.* Anusvāra. That is, they should be used as Yam etc.

50. Maṇḍūka etc. are the deities of the pedestal. Sudhā-sindhu—This will be mentioned as a variety of ocean. Virāgatā means Vairāgya—state of being disattached.

51. Naññādika—*i.e.* having a negative prefix *i.e.* Adharma etc.

57. The places for Nyāsa of the deities of the pedestal and the places for worship in the Bahiryāga will be mentioned in the 21st Taraṅga. "Those" refers to Maṇḍūkā etc. Sendvādyarṇayu-tāḥ means the first letters are to be used with Anusvāra. Hence we must say Mam Maṇḍūkāya Namaḥ etc.

58. The eight Powers of Pīṭha are to be worshipped in the petals of the lotus of the heart. The ninth one in the pericarp. They are mentioned as Jayā etc.

59. The three Bijas are Pāśa (Ām) Hrīm and Kraum. This is the Mantra of the pedestal.

61. This Verse mentions the Dhyāna (meditation). The six-handed goddess holds noose, bow and trident in the left hands and redskull, goad and arrow in the right hands. The sea is full of blood. There is a raft therein. There the goddess is seated on a red lotus.

66. Indra and others are to be worshipped in their reputed quarters alone. In the last Āvaraṇa (Covering), the east is that place between the worshipper and the worshipped.

70. He discloses the analysis of the Mantra. Pāśa etc. *i.e.* Ām, Hīm, Kraum, Yam, Ram, Lam, Ṣam, Sam. Nabhas with Tara Hom. The seven syllabled Mantra is being mentioned. Ajapā means Hamsa.

76. He analysis the seven syllabled Mantra with the words beginning with Sabindava. Meru means Kṣa. Hamsa means Sa. Ākāsa means Ha Bhṛgu means Sa. Māyā means Hrīm. Tararud-ḍha means enclosed by Om. Hence the seven syllabled Mantra is Om Kṣam Sam Hamsaḥ Hrīm Om.

77. He explains Mātṛkā. It means the letters commonly

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understood as beginning with A.

79-80. He mentions the Ṣadaṅga by Pañca etc. Klība means the letters Ṛṝ, ḷ and ḹ. The letters other than these are to be used. The short and long vowels along with Anusvāra. They are to be used with Jātis *i.e.* Hṛdayāya Namaḥ. The six sets of letters are used for Ṣadaṅga.

81. Dhyāna is mentioned in this Verse beginning with Pañcāsat. The fact that the letters are used for Nyāsa accounts for having the letters constituting the limbs of the gaddess. In the right hands she holds the gesture of boons and rosary garland. The book and the gesture of freedom from fear in the left hands.

Giram means Sarasvatīm.

82. Pūrvam Īritā mentioned before *i.e.* Maṇḍūka etc.

84. He mentions the mantra for offering seat. Viyat means Ha. Bhṛgu means Sa Manu means Au.

Hence the mantra is Hasau Mātṛkāyoga Pīṭhāya Namaḥ.

92. Hṛd etc. are to be connected with Kara Pāda, Udara and Mukha.

94. The Dhyāna of the Sthitinyāsā is mentioned in this Verse. In the left hands Deer Kid and Vidyā are held. In the right hands Vara (gesture of boon) and rosary thread are held. Mālā (garland) and Vidyā are held by the goddess in the right and left hands in that order.

97. He mentions the Dhyāna of Saṁhāra Nyāsa here. In the left hands Mṛga and Vidyā. The axe and rosary garland in the right hands. Taṅka means axe.

99. Natyantāḥ means at the end the word Namaḥ should be used Tārasampuṭāh means Om is prefixed.

104. In this verse he mentions the place for Japa. The place selected for Japa should be divided into nine and in the squares beginning with the one in the east the letters from the sets of Ka, Ca, Ṭa, Ta, Pa, Ya and Śa and in the eighth the letters La Kṣa are to be written. In the middle square the Vowels are written. The square in which the first letter of the name of the place (*i.e.* town or village) finds a place is held to be fitting place for Japa and conducive to achievement.

106. The duties regarding Puraścaraṇa are mentioned here Upāmśu means the uttering of the word in low voice. Mānasam

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means mentally. Trisnāyī means one who habitually takes baths thrice a day.

107. Anyabhāṣām means conversation with others. The Ikṣā means seeing of Antyajas. It should be avoided.

111. The mode of the performance of Homa is mentioned in this Verse.

112. Astram means Phaṭ. Varman means Humkāra. Bhūmandira means four sided figure.

118. Kravyādāmṣa means the share of that form of Agni which eats flesh. That should be dropped uttering the Astra mantra.

120. Vahnibijāt means through the Bīja "Ram".

121. Sudhayā means by the "Vam" Bīja. The definition of the Dhenumudrā will be mentioned later.

122. Avaguṇṭhinī gesture is also mentioned later. Ḳavacena means by Humkāra. Tridhruva means Praṇava.

125. He analyses the nine syllabled Mantra. Ardheśendu means Uḥ. Gaganam means Ha The remaining portion is the form itself. Hṛdayānta means Namaḥ in the end. Thereby the nine syllabled Mantra for the purpose of depositing the fire becomes Om Hrūm Vahnicaitānyāya Namaḥ.

126. Viśrāṇya means having given.

127. He analyses the twenty four syllabled Mantra in this Verse beginning with cit. Vedabhujākṣara means having 24 letters. The Mantra then becomes Cit Piṅgala Hanahana Daha Daha Paca Paca Sarvajñājñāpaya Svāhā.

128. The definition of the gesture called Jvālinī is as follows :—

The fingers are spread and the hands are joined together at the wrists. Pairs of small fingers and thumbs are joıned and spread inwards. This is the gesture called Jvālinī. It is highly pleasing to Vaiśvanara *i.e.* fire.

129. The Mantra is in the form of the Śloka.

130-131. The Agni Mantra of twenty six letters is mentioned here. The Mantra is Vaiśvanara Jātaveda Ihāvaha Lohitāksa Sarvakarmāṇi Sādhaya Svāhā. The Mantra means O Vaiśva Nara of red eyes come here and accomplish all the tasks.

132. Ṭhadvayam means Svāhā.

133. Ṅentāh means those ending with the dative case

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termination.

134-135. These two verses give the names of the tongues and their Bījas. The Bījas are mentioned in the Verse 135. Dīpikā means "Ū". Anala means "RA" Vāyu—"Ya". The letters in reverse order and hence beginning with SA are fixed into these. The order of the letters then is SA-ṢA-ŚA-VA-LA-RA-YA. Sendavaḥ means having Anusvāra. Hence the meaning is "These seven are the Bīja letters of Hiraṇyā etc.

Hence the Nyāsa procedure is as follows :—

Om	Sryūm	Hiraṇyāyai	Namaḥ	Liṅge
Om	Ṣryūm	Gaganāyai	Namaḥ	Pāyau
Om	Śryūm	Raktāyai	Namaḥ	Sirasi
Om	Vryūm	Kṛṣṇāyai	Namaḥ	Vaktre
Om	Lryūm	Suprabhāyai	Namaḥ	Nāsikāyām
Om	Yryūm	Atiraktāyai	Namaḥ	Netre
Om	Rryūm	Bahurūpāyai	Namaḥ	Sarvāṅge

136. Gīrvāṇa and others are the presiding deities of the tongues. Their Nyāsa has to be performed in the places (limbs) of the tongues. The procedure then will be Surebhyo Namaḥ Liṅge etc.

138. Mastakam means Śiras (head).

141. Tāra etc. It means the words. Om Agnaye should be prefixed. In the end dative case and Namaḥ.

142. Hence the procedure shall be Om Agnaye Jātavedase Namaḥ Mūrdhni etc.

143-144. Hāṭakaretasāḥ means of the fire. The deities of the pedestal are those mentioned up to the Maṇḍala (verse 54) and only they are to be worshipped. Pītā etc. are the Śaktis of the pedestal.

145. The Pīṭhamantra is Ram Vahnyāsanāya Namaḥ.

146. The Dhyāna is mentioned in this verse. Gesture of boon and Svastika in the right hands Abhaya and Śakti in the left hands. Ākalpa means ornaments. The fire god meditated upon is fully be decked in ornaments

154. The Bhairavas are mentioned in this verse with the name Asitāṅga in the beginning.

158. Tīrthamantra is as follows :—

O Gaṅgā, O Yamunā, O Godāvarī, O Sarasvati, O Narmadā, O Sindhu, O Kāverī be present in this water.

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Sṛṇī refers to the gesture of a goad. The definition of the Sṛṇī Mundrā :—

The middle finger is kept upright. The index finger is bent slightlv and kept in close contact with the middle joint of the middle finger. This Mudrā is Aṅkuśa Mudrā (Gesture of Goad).

161. The Siddhis Aṇimā etc. are mentioned in the eighth Taraṅga (verse 112). He analyses Brahma Mantra with the words Tāra etc. The Mantra is Om Namo Brahmaṇe.

162. The consecratory rites for the Sruk and Sruva are mentioned in this verse beginning with Hastābhyām.

164. The three Śaktis are mentioned Icchā etc. Dīrghatrayam refers to Ā, Ī and Ū. Vyom means Ha with Ā, Ī and Ū it becomes HĀ, HĪ and HŪ. The mantra for Nyāsa at the root is Hām Icchā Śaktyai Namaḥ at the middle is Hīm Jñāna Śaktyai Namaḥ and at the tip is Hūm Kriyā-Śaktyai Namaḥ.

167. Gomudrā means Gesture of cow.

174. Nāḍītrayam refers to the three tabular Vessels Iḍā Piṅgalā and Suṣumnā. The third Ṅāḍī (*i.e.* Suṣumnā) is to be meditated upon in the middle. Hṛdā means by the Mantra Namaḥ.

175. The Āhuti in the right eye is with Mantra Agnaye-svāhā. The Āhuti in the left eye is with the Mantra Somāya Svāhā. By means of the four Āhutis, the eye and the face of the fire god becomes brilliant.

180. The Mantra in full will be OM Asyāgner Garbhā Dhāna Saṁskāram Karomi Svāhā (Om I perform the consecratory rite of conception of this fire ; Svāhā).

181. The consecratory rite of removing the umbilical cord of Vasu (*i.e.* Agni) is through the Homa of five Samidh as twigs.

182. Devābhidhānena means by means of the name of the god. Śuṣman means Agni. Pūrvavat means, as before. It shall be done with eight Āhutis. The names will be Rāmāgni Kṛṣṇāgni etc. Etasya refers to that of the fire. Pitarau parents *i.e.* Vāgīśī and Vāgīśa. The Nyāsa should be in the heart after taking them away (ritualistically) from the sacrificial pit.

183. Upanaya is the Sacred thread ceremony Dārayojanam means Marriage.

186. Kusumam means flower.

187. Daśadhā Vyastena means divided into ten

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188-189. These verses describe the division Bīja Ṣaṭkam—Six Bījas. Bāṇa refers to five letters. Sāyaka also the same five; Munayaḥ refers to seven; Mārgaṇāh refers to five. Gaṇeśa Mantra is mentioned with the words Tāra etc. Tāra—Om Lakṣmī—Śrīm Girisutā—Hrīm. Rāma—Klīm. Bhū—Glaum Gaṇaṇāyaka - Gam. These are the six Bījas. The remaining part of the Mantra is "Gaṇapataye Vara Varada Sarvajanam me Vaśa Mānanya Śvāhā".

(O excellent giver of boons. Bring every one under my control Svāhā unto Gaṇpati).

The procedure is to add severally Om, Om Śrīm, Om Śrīm Hrīm etc.

192. The gestures for invocation etc. of Agni are to be mentioned.

193. Pańca Netra refers to 25.

201. He mentions what we are to do with the Darbha by saying, "in fire" Vidhi means Brahmā. After ritualistically dismissing him—*i.e.* after due payment of monetary gifts. Sakuśān means along with the Darbha grasses scattered around. Vasau means in the fire.

203-204. He refers to Tarpaṇa Mantra in these verses. At the end of Mūla Mantra the devotee says Kṛṣṇam Tarpayāmi Namaḥ in respect to Barpaṇa and Kṛṣṇam Abhiṣiñcāmi in respect to Abhiṣeka.

The number of times Homa is to be performed is one tenth of the number of times of Japa, Tarpaṇa one tenth of the previous, Abhiṣeka one tenth of the previous, no if brahmins to be fed one tenth of the previous. Thus the Puraścaraṇa has five constituent elements. This is the best procedure.

A little inferior to this is by excluding Abhiṣeka.

If Tarpaṇa and Abhiṣeka are excluded the Puraścaraṇa has only three constituents. This is the most inferior. What if the number of brahmins to be fed is confined to one tenth of Homa. Do not the deities become pleased by feeding many brahmins?

Thus ends the first Taraṇga named "the account of Bhūta Śuddhyādikathanam in Naukā" the commentary on Mantra mahodadhi composed by Śrī Mahīdhara.

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II Taraṅga

1-2. I Shall mention the Mantras of Ganeśa that yield all desired things. Jala means Va then Cakrī with Vahni *i.e.* Kra. Then Kāmika with Karṇedu *i.e.* Tum. Then Dāraka with Dirgha *i.e.* Dā, Then Vāyu with Kavala *i.e.* Ya Hum. This is the six syllabled Mantra that will accord all Siddhis to those who resort to it. The Mantra then becomes Vakratuṇḍāya Hum.

3. The sage of this Mantra is Bhārgava. The metre is Anuṣṭup, Vighneśa is the deity. The Bīja mantra is Vam and the Sakti is mentioned as Yam.

4. The excellent rite of Ṣaḍaṅga Nyāsa should be performed severally with the six syllables with Vidhu (Anusvara) at the end and Praṇava in the beginning. Then Namaḥ should be uttered. The Nyāsa should be accompanied by the utterances of Svāhā, Vaṣaṭ etc.

5. Thereafter the devotee shall perform the Nyāsa in the middle of the eyebrows neck, heart Navel, penis and the feet respectively with the syllables of the Mantra. Thereafter the entire Mantra is used for the Nyāsa all over the body and the Lord is remembered *i.e.* Dhyāna should be performed.

6. The Dhyāna Verse :—

The Devotee should meditate on Gaṇeṣa who esplendour is like that of the rising sun, who holds the nọose and the gesture of fearlessness in the left hands and the boon and the goad in the right hands, whose face resembles that of the elephant, whose clothes are red in colour, who is rendered beautiful by means of all ornaments, who is pleased and who is competent to remove all miseries.

7.8. The mantra has to be repeated six hundred thousand

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times. The Havan should be performed one tenth of that number (sixty thousand) by means of the eight articles mentioned below. For the purpose of the full realization of the efficacy or the Mantra the devotee shall feed brahmins of pure conduct

The eight articles are Sugarcane, fried wheat flour, bananas, beaten rice, gingelly seeds, sweet meats, coconut and parched grain.

9. The deities of the pedestal beginning with Ādhāraśakti and ending with Paratattva should be worshipped. The nine Śaktis are to be adored in the eight directions and in the middle.

10. The nine Śaktis are Tivrā, Cālini, Nandā, Bhogadā, Kāmarūpiṇi, Ugrā, Tejovati, Satyā and the ninth one Vighna Nāśini,

11-13. The above mentioned are the Śaktis of the pedestal in regard to the Mantras of Vināyaka. The Pithamantra is Sarvaśakti Kamalāsanāya Namaḥ (obeisance to the lotus seat of all the Śaktis). The offering of seat is by means of the Pitha Mantra. Then with the Mūla Mantra the idol is conceived on the pedestal. Gaṇeśa is invoked on that idol. Thereafter the regular Pūjā is proceeded with, not omitting any of the regular features such as offering of flowers, seat etc. Then the worship of the Āvaraṇa is performed.

14. Then the intelligent devotee shall worship the six Aṅgas as follows in the corners beginning with South east :—

Gām obeisance to the heart, Gim, Svāhā unto the head, Gūm, Vaṣaṭ unto the tuft and Gaim Hum unto the armour. He then worships Gaum Vauṣaṭ unto the three eyes in the middle and Gaḥ Phaṭ unto the Astra. Thus the Ṣaḍaṅga worship is concluded.

15-18. In the second Āvaraṇa the eight Śaktis are to be worshipped beginning with the east. The Śaktis the Vidyā, Vidhātrī, Bhogadā, Vighnaghātini, Nidhipradipā, Pāpaghni, Puṇyā and Śaśiprabhā. (In the third Āvaraṇa), the following are to be worshipped in the eight petals—*viz.* Vakratuṇḍa, Ekadaṁṣṭra, Mahodara, Gajāsya, Lambodara, Vikaṭa, Vighnarāja and Dhūmravarṇa.

In the fourth and fifth Āvaranas the deities of the quarters Namely Śakra and others, as well as their weapons should be

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worshipped on the tips of the petals. Thus Goṇanāyaka is to be worshipped with five Āvaraṇas. In order to realize the efficacy of the Mantra the Puraścaraṇa mentioned before has to be performed.

19-21. Afterwords, when the Mantra has been properly mastered, the devotee can proceed with the Kāmya Prayogas (worship for the realization of special desires). The devotee shall strictly adhere to the vow of celibacy for a period of six months'and repeat the Mantra for twelve thousand times. Within that period poverty shall be dispelled completely. Beginning with a Caturthi (4th day in the lunar fortnight) and ending with another he shall repeat the Mantra ten thousand times per day. With perfect concentration he shall perform, Havana one hundred and eight times. The devotee shall surely derive the benefit mentioned before (removal of poverty) within months.

22-24½. By performing the Havanas with food cooked with ghee he shall flourish in wealth. By performing a thousand Homas every day with the articles, flattened rice, coconut or pepper the devotee shall acquire a great deal of wealth within a month.

The devotee shall perform one thousand Āhutis per day with the eight articles mixed with cummin seed, white borax and pepper. Within a fortnight he shall become wealthy like Kubera.

Every day the devotee shall perform four hundred and forty four Tarpaṇas repeating the Mūla Mantra. Within a Maṇḍala (forty nine days) he shall attain whatever he desires.

25-27. I shall now mention another Mantra that will accord a treasurd trove to the devotees. This is the thirty one syllabled Mantra which shall accord whatever is desired. The said Mantra is :

"Rāyaspoṣasya Daditā Nidhido Ratnadhātumān Rakṣohaṇo Balagahano Vakra Tuṇḍāya Hum".

[The giver of increasing wealth, the giver of treasure trove, the possessor of jewels and metals, the destroyer of evil spirits, extremely strong, Hum unto Vakratuṇḍa].

28-28½. The Mantra divided after 5, 3, 8, 4, 5, and 6 letters will constitute the requisite mantras for Ṣaḍaṅga Nyāsa. The

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sage etc. and the procedure for adoration etc. are as before. This mantra is the bestower of treasure trove.

29-30½. The six syllabled Mantra is mentioned as Medholkāya Svāhā (Svāhā unto the fiery flame of intellect). It is ordained that this mantra is the bestower of the desires of those who resort to it. Everything regarding the adoration is as before.

31-33. The nine syllabled Mantra is formed like this :—

Hasti Piśāci Likhe Svāhā.

The Sage of this Mantra is Kaṁkola, the metre is Virāṭ and the deity is Ucchiṣṭagaṇapati. The Pañcāṅga Nyāsa is with the letters divided like 2, 3, 2, 2 and the whole Mantra.

34. For this Mantra the Nyāsa is only in five Aṅgas. The Moon-crested lord is to be meditated upon.

Dhyāna Verse : I meditated upon Ucchiṣṭagaṇapati who has four hands and three eyes whose body is red, who holds the goad and the Vessel of sweet meats in the right hands and the noose and the task in the left hands, who is seated in the lotus and who is Unmatta (highly elated and mad).

35-39½. The Japa of this Mantra is 100,000 times and the Havana with gingelly seeds is for ten thousand times. The devotee shall duly worship Ucchiṣṭagaṇapati in the pedestal as before. At the outset the ancillaries are to be worshipped. Then the Mothers Brāhmi etc. are to be worshipped in the eight directions. They are Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī, Cāmuṇḍā and Ramā (*i.e.* Lakṣmi).

Then the devotee shall worship Vakratuṇḍa etc. in the ten directions :—

They are Vakratuṇḍa, Ekadaṁṣṭa, Lambodara, Vikaṭa, Dhūmṛavaṇa, Vighna, Gajānana, Vināyaka, Gaṇapati and Hastidanta the last one.

In the next two Āvaraṇas he shall adore Indra and others as well as Vajra and other weapons.

After realising the Mantra thus the devotee shall perform the rites for the achievement of the desired objectives.

40-41. The idol of Gaṇeśa should be made either of red Sandal wood or white Arka tree and shall be of the size of the thumb of the devotee. It shall be beautiful and having all the characteristics as mentioned before [in the Dhyāna Verse (34)]

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After due installation it shall be bathed in honey.

42-43½. Starting with the fourteenth day in the dark half and ending with the fourteenth day of the bright half. Milk pudding with treacle should be offered as Naivedya and the Mantra should be repeated. Gingelly seeds mixed with ghee should be used for Havana and everyday it is performed a thousand times. The devotee shall do this in a secluded spot with the meditation "I am Ganeśa". He shall not wash the mouth after taking food. He shall also be neaked. Whether he is born in a royal family or not, the devotee shall gain a kingdom within a fortnight.

44-45. The adoration of an idol made of potter's mud (clay) shall bestow a good kingdom. The idol made of the mud derived from ant-hill, when adored, shall bestow profits and everything desired. The idol made of molasses and treacle bestows all fortunes. The idol made of salt shall make the enemies agitated.

46. The idol made of Margosa tree and worshipped thus shall destroy enemies. Fried grain smeared with honey should be used for Homa. The devotee shall then captivate and keep under control the entire universe.

47. Lying down on the bed and remaining Ucchiṣṭa (*i e.* not washing the mouth after eating) the devotee shall repeat the Mantra. He can make enemies come under his sway. If the Homa is performed with the flowers of black mustard smeared with mustard oil the devotee shall alienate the enemies.

48. While playing at the game of dice, or arguing or fighting, the Mantra can be repeated and thereby the devotee shall surely win. Kubera repeated this Mantra and became the possessor of treasure troves.

49-50. The lord of the monkeys (Sugriva) and Vibhīṣaṇa acquired kingdom without enemies.

The devotee shall wear red cloth, or apply red, unguents. He shall chew betel in the night and while chewing it repeat the Mantra. He shall offer as oblation meat or fruit along with betel leaves. The devotee can repeat the Mantra while eating the sweet-meat offered previously as Naivedya to the lord.

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51-52. The Mantra for the oblation is of nineteen Syllables :—

"Gam Ham Klaum Glaum Ucchiṣṭa Gaṇeśāya Mahā Yakṣāyāyam Baliḥ". (This oblation is for the great Yakṣa Gaṇeśa in the form of Ucchiṣṭa).

53-54. The nine syllabled Mantra mentioned before can be made into twelve syllabled Mantra by adding Om Hrīm and Gam in the beginning. Everything such as Nyāsa, Dhyāna etc. is the same as in the case of the nine syllabled Mantra.

The nine syllabled Mantra can be converted into ten syllabled Mantra by adding (Tāra) Om or (Ganeśa) Gam in the beginning.

55-56. Now the nineteen syllabled Mantra is being mentioned. Namely "Om Nama Ucchiṣṭa Gaṇeśāya Hasti Piśāci Likhe Svāhā". The Ṣaḍaṅga Nyāsa is to be performed by dividing the syllables of the Mantra at 3, 7, 2, 3, 2 and 2 in the same way the Aṅga adoration sage etc. as before.

57-60. Now the Mantra of Thirty seven syllables of Ucchiṣṭa Gaṇanātha is being mentioned *viz.*

"Om Namo Bhagavate Ekadaṁṣṭrāya Hastimukhāya Lambodarāya Ucchiṣṭamahātmane Ām Krom Hrīm Gam Ghe Ghe Svāhā" (Om obeisance unto lord Lambodara, Ucchiṣṭa Mahātman having the face of an elephant and one tusk).

The sage is said to be Gaṇaka.

The metre is Gāyatrī.

The deity is Ucchiṣṭagaṇapa.

The devotee shall remain Ucchiṣṭa while repeating the Mantra. The Ṣaḍaṅga Nyāsa and the adoration is with syllables divided respectively 7, 10, 5, 7, 4 and 4.

The Dhyāna Verse for meditation. I seek refuge in Ucchiṣṭagaṇapati the son of Ambā (Goddess Pārvati) who is seated in the lotus, who holds bow and noose in the left hands and arrows and goad in the right hands and who is (eager to be) engaged in sexual intercourse with his naked wife.

62. For the sake of attaining the desired benefits the devotee shall repeat the Mantra a hundred thousand times and after performing Homa with ghee ten thousand times with all the requisite adoration of the pedestal proceed ahead with the worship of the lord.

63-64. Beginning with the eighth day of the dark lunar half

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and ending with the same fourteenth day the devotee shall repeat the Mantra eight thousand five hundred times per day and perform Homas eight hundred and fifty times. He shall also perform Tarpaṇa. Thus the Mantra will accord due benefits such as wealth, grain, sons, grandsons all good fortune and unparalleled reputation.

65-67. The devotee shall make the idol of the lord with the neem tree (Margosa) on an auspicious day. He shall then perform the prāṇa pratiṣṭhā (Installation of Vital airs) and repeat the Mantra in front of it. The deity, meditating on whom the devotee repeats Mantra, becomes under his control like a slave.

The devotee brings water from the river and invokes it with Mantra twenty seven times. He then washes his faces thereby and goes to the Court of the king. The person whom he sees and the person by whom he is seen comes under his control in an instant.

68. For the sake of getting people like kings and others under one's control one shall adore Gaṇeśa with four thousand Dhattura flowers repeating the Mantra.

69-72. The devotee shall take the dust from the left foot of a beautiful woman and place the idol of Gaṇeśa therein and repeat the Mantra twelve thousand times all the while meditating on her. She will come to him even if she goes far off.

The devotee makes the idol of the lord with white Arka tree or Nimba (Margosa) and then performs Prāṇapratiṣṭhā. He then worships it with red flowers and sandal paste on the night of the fourth day. After repeating the Mantra a thousand times he flings the idol on the bank of the river during the night. Lord Gaṇeśa shall come to him in dreams and tell him about the desired objective.

By performing Homa with a thousand Margosa twigs the devotee can drive away his enemies.

73. If Homa is performed by the twigs of Vajrī plant (Snuhi – Milk hedge plant) the enemy will go to the abode of Yama (*i.e.* die). If the bone of a monkey is invoked with Mantra and thrown at a house it can do the Uccāṭana (Driving away).

74-77. If the human bone is invoked with Mantra and thrown into the house of a girl it can help the devotee in getting her.

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The devotee makes an idol with the potter's clay as well as the dust from the left feet of woman. He then writes the name of a woman in the heart of the idol. He then invokes Margosa twigs with the Mantra and buries the idol along with the Margosa twigs into the ground. The women immediately becomes mad. If the twigs and the idol are taken out she will become well again.

The same procedure can be adopted in the case of an enemy. His form should be made and the rite should be performed as before with Laśuna (garlic). As a result of this the enemy becomes mad.

The idol (of the lord) shall be kept in a platter, adored well and buried under the ground at the portals of the enemy. It shall drive away the enemy within a fortnight.

78-80. If one is faced with difficult circumstances one shall resort to this rite :—

The devotee makes an idol of Gaṇeśa with white Arka or Margosa tree and adores it well with red flowers and red sandal. He then places it on a liquor pot and buries both one hand deep into the ground. He then sits on the ground above and repeats the Mantra day and night. Within a week all his difficulties shall be removed. All the enemies come under his control and all the wealth and assets increase.

81-83½. If the devotee wants to exert effective control over a wicked woman he shall perform the following rite :—

He collects the dust from her left foot and then mixes it with his own urine faces and other bodily dirts as well as potter's clay making an idol thereof. The idol is placed in a liquor pot and worshipped duly The entire thing is buried into the ground to the depth of half a hand (23 cms) and covered well. Fire is kindled above and a thousand Āhutis are performed with Karavīra flowers. That wicked women becomes his slave.

These and other rites can be performed with the nine syllabled Mantra also with reduced Ācamana and other ancillaries.

84-86. Another Mantra is mentioned here It is of thirty two syllables. The Mantra is : Om Hasti Mukhāya Lambodarāya Ucchiṣṭa Mahātmane Ām Krom Hrīm Klīm Hrīm Hūm Ghe

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Ghe Ucchiṣṭāya Svāhā (Om to the elephant faced Lambodara, to the great soul Ucchiṣṭa Ām etc. and Śvāhā unto Ucchiṣṭa).

The details of worship etc. as before. The Ṣadaṅga Nyāsa is with syllables divided at the syllables 6, 5, 7, 6, 6 and 2.

87-88. In all these mantras of Ucchiṣṭa Gaṇesa there is no necessity of Śodhana (Purification) of the Siddha and other Cakras or months etc. They can accord powers even as they are derived from the preceptor.

These Mantras are to be kept as great secrets always. They cannot be revealed to all and sundry. After due tests they can be handed over to one's own son or disciple.

89-91. Now another Mantra called Śakti Vināyaka is mentioned. It is of four syllables *viz.* Om Hrīm Grīm Hrim. The sage of this Mantra is Bhārgava. The metre is Virāṭ. The deity is Śaktigaṇeśa. Māyā is Bīja Śakti and Grim is Bīja.

The Ṣaḍaṅganyasa is to be performed with the syllable Grīm together with six long vowels (Ā, Ī, Ū, E, AI and AḤ) and Om prefixed to each.

After performing all these attentively the devotee meditates on the lord.

92. Dhyāna Verse :—

I adore (and meditate on) Gaṇeśa who holds goad and garland of rosaries in the right hands and tusk and noose in the left hands, who holds the sweet meat in his trunk, who has the lustre of the rising sun, who is fully bedecked in gold ornaments and who is accompanied by his wife.

93-94½. The initiatory rite is as follows. After meditating thus the devotee shall repeat the Mantra four hundred thousand times. A tenth of that for Havana with sweet pies smeared with honey and then Tarpaṇa is to be performed. As mentioned before, on the pedestal in the filaments the devotee shall worship the subordinate deities. The worship of the deities Vakratuṇḍa etc. is in the petals, that of Brāhmī etc, at the tips of the petals and the guardians of the quarters and their weapons are to be worshipped in the respective quarters. Thus the Mantra becomes realized perfectly.

95-97. The devotee shall perform Havana with cooked food smeared with ghee. Within a year he shall possess ample food grains.

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If the Havana is performed with milk pudding the devotee gains glory and fortune

With Sugarcane stalks he gains Royal glory, with bananas, coconuts and flattened rice he can control people, with ghee—he gains wealth; with salt in the company of honey he can captivate the hearts of damsels and with sweet pies he can gain the favour of the king.

98-100. The next Mantra is twenty-eight syllabled Lakṣmī Vināyaka Mantra. It is as follows :—

"Om Śrīm Gam Saumyāya Gaṇapataye Varavarada Sarvajanam Me Vaśamānaya Svāhā" (Om unto the gentle Gaṇapati. O bestower of excellent boons, bring every one under my control Svāhā). It bestows rich quantity of wealth. The sage of the Mantra is Antaryāmī (The immenent Soul). The metre is Gāyatrī. The deity of the Mantra is Lakṣmī Vināyaka. The Bījā is Śrīm and the Śakti is Svāhā.

The Ṣaḍaṅga Nyāsa is to be performed with Śrī and Gam together with the six long vowels.

101. The Dhyāna Verse. I respectfully offer my obeisance to Lakṣmīgaṇeśa whose lustre is golden, who has three eyes, who holds tusk and conch shell in the right hands and the gesture of fearlessness and the discus in the left hands, in whose trunk there is the gold pot and who is embraced by the goddess Lakṣmī holding a lotus.

102-105. The procedure for initiatory rite. The devotee has to repeat the Mantra four hundred thousand times. With the twigs of the Bilva tree (wood apple) he has to perform Havana forty thousand times. Lakṣmī Vināyaka is to be worshipped in the pedestal mentioned before. At the outset he performs the Aagapūjā (ancillary worship) and then these eight Śaktis are worshipped.

The Śaktis are :—Balākā, Vimalā, Kamalā, Vanamālikā, Vibhīṣikā, Mālikā, Śāṅkarī and Vasubālikā.

The treasure troves Śaṅkha and Padma are to be worshipped on the right and left sides.

In the outside the guardians of the quarters and their weapons are worshipped.

When he has realised the Mantra thus the devotee can proceed with the rites for the sake of achieving cherished desires.

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106. The devotee stands in water up to his chest and meditates on the deity in the solar disc. He repeats the Mantra three hundred thousand times. His wealth increases.

107-108. The devotee sits at the root of the Bilva tree and repeats the mantra three hundred thousand times. He reaps the same benefit as in the previous case.

By performing Havana with rice grains smeared with ghee in the fire kindled with Aśoka twigs, the devotee can bring the entire universe under his control. During the hot season Ārka twigs can be used.

If the Havana is performed with milk pudding in the fire kindled with Khādira twigs the devotee brings the king under his control. He obtain glory and fortune also.

109-112 The Mantra Trailokya Mohana Ganeśa is as follows :—

Vakratuṇḍaika Daṁṣtrāya Klīm Hrīm Śrīm Gam Gaṇapate Varavarada Sarvajanaṁ Me Vaśa Mānaya Svāhā (O Gaṇapati, Klīm Hrīm Śrīm Gam unto the curved mouthed single tusked deity. Get everyone under my control—Svāhā). This is the thirty three syllabled Mantra. The sage of this Mantra is Gaṇaka. The metre is Gāyatrī. The deity is Gaṇeśa who fascinates the three worlds. He bestows all powers to the devotees.

The Ṣaḍaṅganyāsa is to be performed with syllables divided at 12, 4, 5, 4, 6 and 2.

113-114. These two verses are intended for the Dhyāna. The devotee shall resort to the three eyed, world-fascinating, red lustred lord who holds in his right-hands mace, pomegranate, trident, discus and lotus and in the left hands bow, lily, noose, ear of corn and the tusk, who has a shining bejewelled pot in his trunk, whose face resembles that of an elephant, who is moon-crested and who is embraced by his wife seated on his lap and shining with many ornaments with a lotus in her hand.

115. The Mantra has to be repeated four hundred thousand times. The Havana with the eight articles forty thousand times. After the Havana the devotee worships Gaṇanāyaka in the pedestal in the manner mentioned before.

116-117. The Ancillary worship is as before. He shall worship the Śaktis in the petals. They are Vāmā, Jyeṣṭhā, Raudrī,

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Kalakālī, Balavikariṇī, Balapramathanī, Sarvabhūta Damanī and Manonmanī.

118-118½. In the four quarters Pramoda, Sumukha, Durmukha and Vighna Nāśaka are to be worshipped. The Mothers (Brāhmī etc.) are to be worshipped with long vowels prefixed.

Thereafter Indra and others as well as their weapons are to be worshipped.

After mastering the Mantra thus the devotee can proceed ahead with their performance for realizing cherished desires.

119-121. If lotuses are used for Havana the devotee captivates kings, and with lilies the Ministers.

By means of the twigs of Aśvattha tree he can captivate Brahmins; with those of Udumbara he can master kings; with the twigs of Plakṣa he can control Vaiśyas and with those of Vata the Śūdras.

By using honey for Havana he gets gold ; by using Cow's milk he gets Cows; by using curd rice he gets prosperity, by using ghee he gets food and glory and by using vetasa (reed) he gets planty of water (*i.e.* good showers and perennial supply of water).

122-124. The Mantra of Haridrāgaṇapati is mentioned next. The thirty two syllabled Mantra is as follows :—

"Om Hum Gam Glaum Haridrāgaṇapati Vara Varda Sarvajanahṛdayam Stambhaya Stambhaya—Svāhā" (Om Hum Gam Glaum obeisance unto the lord Gaṇapati of turmeric. O bestower of excellent boons. Stun the hearts of all. Stun Svāhā). The sage of this Mantra is Madana; the metre is Anuṣṭup; the deity is Haridrāgaṇanāyaka. The Ṣaḍaṅga Nyāsa is with syllables divided at 4, 8, 5, 7, 6 and 2.

125. This is the Dhyāna Verse. I worship Haridrā Gaṇeśa who holds goad and sweet meat in the right hand and the noose and tusk in the left hands, who is seated in the golden throne whose lustre is like that of turmeric, who has three eyes and who wears yellow cloth.

126-127. The devotee repeats this Mantra four hundred thousand times and performs forty thousand Havanas with rice grains mixed with powdered turmeric. Then he feeds Brahmins.

In the pedestal mentioned before he shall do the worship with the Ancillaries, mothers and guardians of the quarters.

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The Mantra thus propitiated shall bestow all the cherished desires.

128. On the fourth day of the bright half, the devotee shall smear his body with turmeric powdered by a maiden. Then he shall take bath in (holy) water and then worship Gaṇanāyaka.

129-130. After performing Tarpaṇa he shall repeat the Mantra thousand and eight times. He then performs Havana with sweet pies prepared in ghee a hundred times. Then he shall feed religious students and propitiate virgins. He then realises even his greatest desires. He shall propitiate his preceptor too. If the Havana is performed with fried grain he gets a bride and the bride too gets a bridegroom.

131-133. The barren lady shall worship Gaṇādhipa after her menstrural period after due bath. She then takes a Pala of Cow's urine and soaks turmeric and the aromatic root Vacā. Then she inspires it with the repititions of the mantra a thousand times. She then feeds virgins and religious students. Thereafter she shall drink that concoction. She is sure to get a virtuous son.

By mastering this Mantra duly the devotee can conques water, fire, thieves, lions and weapons by with standing them. He can stun the speech of enemies also.

134-135. The Bījā of Gaṇapati is Glam. The initiatory of this Mantra is as before.

These Mantras of Gaṇeśa mentioned here are to be kept as great secret by a person who desires cherished desires. He should not mention them to wicked people.

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COMMENTARY

II Taraṅga

1-5. At the outset he cites his intention to explain the Mantras of Gaṇeśa who dispels all obstacles. Manūn means Mantras. Those with which all begin to think. He cites the Mantra with the word Jalam etc.

Jalam means VA
Cakrī means KA
Vahni means RA
Tena Yuta means Joined with that
Kāmikā means TA
Karṇendvāḍhya means having the Bindu and U
Therefore it becomes TUM.
Dīrgha means Ā
Tena Yuta means joined with that
Dāraka means ḌA (therefore ḌĀ)
Yāyu means YA
Kavaca Paścima means having Hum in the end
The whole thing becomes Vakratuṇḍāya Hum
Savidhubhih means along with Anusvāra
Om Namaḥ Hṛdayāya Namaḥ etc. should be used
Vyāpayya means having extended it all over the body by way of Nyāsa

6. He cites Dhyāna by Udyat etc.
Noose and fearlessness in the left hands
Boon and goad in the others.

7. Vāḍavān means brahmins.

8-9. He mentions the eight articles Ikṣavah etc.

10-18. He cites the Mantra for the pedestal. The Mantra is Gam Sarvaśaktikamalāsanāya Namaḥ. By this mantra he shall offer seat and in that place he shall conceive the idol with the Mūla Mantra.

19-24. He mentions the various rites Brahma etc.

25-28. Maṇḍalāt means within 49 days Sadṛśau means joined with I. Gaganam means Ha. Rati means Ṅa. Sasadyāh

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means having Om Śārṅgī means Ga. Kham means Ha. The other things are the real forms Ṣaḍakṣara is what is mentioned before. Therefore the whole Mantra of thirty one syllables is—"Rāyaspoṣasya Daditā Nidhido Ratna Dhātumān Rakṣohaṇo Bala Gahano Vakratuṇḍāya Hum".

29-30. Pūrvavat means as mentioned in the case of six syllabled mantra.

He mentions another Mantra Padma etc. Bhānu means Ma. Padmanabha means E Joined to that it becomes Me Medhā means Gha Sadya—or Lakau joined with that means the letters La and Ka Ananta means the letter Ā therefore, it becomes Lkā Vāyu means Ya. Pāvaka Gehinī means Svāhā. Therefore the six syllabled Mantra is Megholkāya Svāhā.

31-32. He cites another Mantra Lakulī etc. Lakulī means letter Ha. Bhṛgutau means letters SA and TA. Dṛśamārūḍhau means joined with I. Therefore it becomes Sti. Lohita means Pa. Sadṛk means joined with I. Vaka means Śa. Sadīrgha means having Ā. Ca is the form itself Sākṣī means having I. Likhe is the form itself. Śirontika means ending with Svāhā. Hence the nine syllabled Mantra is Hastipiśācilikhe Svāhā.

33. He mentions Pañcāṅganyāsa with the word Dvābhyām. Hence Hasti obeisance to the heart etc. should be used.

34-39. He cites the Dhyāna by Caturbhujam, etc. In the right hands goad and Vessel of Sweetmeat. The other two in the other hands.

40-42. He cites procedures saying Sva etc. Kapinā means with red sandal. Sitabhānunā means by white Arka. The idol can be made with either.

43. Anāvṛta means Having no cloth.

45-46. The idol made of Ant-hill clay thus brings fortune.

47. Adhiśayyam means on the bed.

Kaṭutailam means Mustard oil.

49. Anari means free of enemies.

50. Tena refers to with betel leaf etc.

51-52. He cites the Mantra for oblation Smṛti means Ga. Sendu means along with Anusvāra. Ākāśa means Ha. It is also with Anusvāra. Sṛṣṭilau means letters Ka and La How? Manuindvāḍhyau means having Au and Anusvāra. Therefore, it becomes Klaum. Pañcāntaka Śivau means letters Ga and La Tadvat means like that viz. with Au and Anusvāra Ucchiṣṭaga

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is the form itself Bhagānvita Umā Kānta means Ṅa with E *i.e.* Ṅe. Sabindu Ya means Yam. The other things refers to the form itself. Then the Mantra becomes "Gam Ham Klau Glau Ucchiṣṭagaṇeśāya Mahā Yakṣāyāyam Baliḥ".

53. He cites another Mantra Dhruva etc. Dhruva means Om. Māyā means Hrīm. Śārṅgī means Ga. Sendu means having Anusvāra. Ga Tribījaḍhya. Hence the Mantra is Om Hrīm Gam Hastipiśāci Likhe Svāhā becomes twelve syllabled Mantra.

54. That beginning with Tāra is Om Hasti Piśāci Likhe Svāhā. That beginning with Gaṇeśa is Gam Hastipiśāci Likhe Svāhā.

55. He cites another Mantra Dhruva etc. Dhruva means Praṇava. Hṛt means Namaḥ. Hence Mantra is "Om Nama Ucchiṣta Ganeśāya Hasti Piśaci Likhe Svāhā" nineteen syllables. The sage etc. as in the case of the nine syllabled Mantra.

56. He cites Ṣaḍanga Nyāsa with Tribhiḥ etc. Purā means as before.

57-59. He cites another Mantra Jhiṇṭīśa means E. Caturānana means Ka. Dīrghaviyat means Hā. Pāśa=Ām, Aṇkuśa= Krom, Parā=Hrīm, Sendu Śārṅgi=Gam Bhagayute Dve Medhe means two Ghe's. Vahni Kāmini means Svāhā. The other thing the form itself.

Therefore the Mantra becomes :—

"Om Namo Bhagavate Ekadaṁṣṭrāya Hastimukhāya Laṁbodarāya Ucchiṣṭamahātmane Ām Krom Hrīm Gam Ghe Ghe Svāhā". Adriguṇākṣara means 37 syllabled Mantra.

60. He says Ṣaḍaṅga Nyāsa with the word Sapta.

61-62. Dhyāna is cited in the Verse. Bow and noose in the left hands. Arrow and goad in the right hands.

63-69. Tadbhūtam Yāvat means till the fourteenth day of the dark half.

70-72. Dhṛtāsukām means where the rite of Prāṇa Pratiṣṭhā has been performed.

73-77. Vajrī means Snuhī.

78-79. Ariṣta means Nimba (Margosa).

83. Hayamārajaiḥ means with those of Karavīra.

84-85. He cites another Mantra Tāra etc. Tāra means Om Mahātmaṅe means Mahātmane (to the noble soul). If must be joined with Pāśa etc.

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Ātmabhū=Klīm.

Māyā=Hrīm Varma=Hum

Dahanāṅganā=Svāhā

The other thing the form itself. Hence Mantra is..... "Om Hastimukhāya Lambodarāya Ucchiṣta Mahātmane Ām Krom Klīm Hrīm Hum Ghe Ghe Ucchiṣtāyā Svāhā" thirty two syllabled Mantra. Ṣaḍaṇga is mentioned by Rasa etc.

89. The Mantras of Ucchiṣtagaṇeśa have been mentioned in full. He now cites the Mantra called Śakti Vinā Yaka—

Māyā=Hrīm Pañcāntakahutāśanau means letters Ga and Ra. Trimūrticandrasthau means having letter I and Anusvāra. Hence it becomes Grīm. Tārādi Śakti Bījānta means beginning with Praṇava and ending with Māyā Bīja. Hence the four letters Mantras is Om Hrīm Grīm Hrīm.

90. Deva goes with the previous word Māyā=Śakti Dvitīyam=Bījam.

91. Ṣaḍaṅga is mentioned Ṣaḍaṅga etc. Om Grām Hṛt Om Grīm Śirah etc.

92-94. Dhyāna is mentioned by Viṣāṇa etc. Goad and rosary thread in the right hands, others in the left hands.

95. Kakuppālān means Indra and others.

96. Paramānnam means Milk pudding.

97. Vāma Netrā means women.

98-100. He cites another Mantra Tāra etc. Tāra=Om Ramā=Śrīm.

Candrayukta Khānta means Gam

Samīraṇa=Ya Toyam=Va

Dīrgha=Na Vāyu=Ya

Pāvakakāminī=Svāhā

The other thing is the form itself

The Twenty eight syllabled Mantra named Lakṣmī Gaṇeśa is—"Om Śrīm Gam Saumyāya Gaṇapataye Vara Varada Sarva Janam Me Vaśam Ānaya Svāhā".

101-105. Ṣaḍaṅga is mentioned Ramā etc. Śrim Gām Hṛt. Śrīmgīm Śiraḥ, Śrīm Gūm Śikhā etc.

Dhyāna is referred to Danta etc. In the right hands tusk and conch shell. Gesture of fearlessness and discus in the left hands. The gold pot at the tip of the trunk.

107. Tāvat means that much *i.e.* three hundred thousaud.

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Its benefit—increase in the wealth.

109-111. He cites Trailokyamohana Ganeśa Mantra—Vakta etc. It is form itself Ṇānta=Ta. Karnenduyukta means having U and Anuswāra.

Manmatha=Klīm	Māyā=Hrīm
Ramā=Śrīm	Gajamukha=Ga

Bhagī Harī=Ta with E (*i.e.* Te)

Bāla=Va	Agni=Ra
Satya=Da	Rephārūḍhajalam=Rva
Sthirā=Ja	Sendu Meṣa=Nam

Uṣarbudhapriyā=Svāhā. Other things form itself. Thus the thirty three syllabled Mantra is—"Vakra Tuṇḍaika Daṁṣṭrāya Klīm Hrīm Śrīm Gam Gaṇapate Vara Varada Sarvajanam Me Vaśamānaya Svāhā".

112. He explains Ṣaḍaṅga Nyāsa Ravi etc.

Udanvantaḥ=four

113. Dhyāna is mentioned. In the right hands—Mace, pomegranate, trident, discus and lotus. The other things in the other hands.

Dhānyāgram=Ear of corn

114-117. How is the wife ? Respectively by lotus and ornaments. Shining hand and shining body—one who has that.

118-119. Dīrghādyā Mātarah means the devotee shall say Ām Brāhmyai Namaḥ īm Māheśvaryai Namaḥ etc.

120-121. Caladala means Aśvatha (Holy fig tree) with its twigs. Dharāsurān means Brahmins. He shall control them so. He shall bring kings under control by the twigs of Udumbara. The Vaiśyas with Plakṣa twigs. The last ones *i.e.* Śūdras with twigs of Vaṭa (banyan).

122-123. He mentions the Mantra of Haridrā Gaṇeśa by Tāra etc.

Tāra=Om	Varma=Hum
Gaṇeśa=Gam	Bhū=Glau
Lohita=Pa	Āśaḍhī=Ta
Satya=Da	Tarjanī=Na

Svarṇa Retasaḥ Vallabhā=Svāhā

The other things—form itself.

Then the 32 syllabled Mantra is :—

"Om Hum Gam Glaum Haridrāgaṇa pataye Vara Varada

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Sarvajana Hṛdayam Stambhaya Stambhaya Svāhā.

124. Ṣaḍaṅga is indicated by Veda etc.

125-129. Dhyāna is mentioned.

Goad and sweetmeat in the right hands. The noose and the tusk in the others Rātriganeśa means Haridrā Gaṇapati.

130-133. Kumārīrapi etc. It goes with "he should feed".

134. He mentions another Mantra with Śārṅgi etc.

Śārṅgi=Ga

Māsasthita=Stationed in the letter La. Glum is the Bīja. The worship of Haridrā Gaṇapati is as before.

Thus the second Taraṅga named Narration of the Mantras of Gaṇeśa comes to a close in the commentary Naukā of Mantra Mahodadhi.

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III Taranga

1. Now I shall mention the Mantras of Kālī that accord the supernature powers of speech immediately. If they are properly propitiated, men obtain all the desired things in this world.

2-5. (As explained in the commentary) the Mantra becomes a twenty two syllabled one as follows :

"Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Dakṣiṇe Kālika.
Krim Krim Krim Hūm Hūm Hrim Hrim Svāhā."

There is no necessity for the purification by means of Siddha and Sadhya procedures. Nor is there the necessity of taxing the mind too much or performing the Purascaraṇa (initiatory rites). This is the queen of Mantras. By merely remembering this one gets the eight Supernatural powers.

6-8. The sage of this Mantra is Bhairava, the metre is Uṣṇik, the deity is Kāli, the Bīja is Māyā (*i.e.* Hrim) and the Śakti is Dīrgha Varma (*i.e.* Hūm). Intelligent men have said so.

The Aṅga Nyāsa is to be performed with the initial Bīja along with the six long vowels.

The letters of the alphabet are divided into five parts of ten letters each. With them the Nyāsa is performed in the heart, in the arms and in the two feet by the devotee. After performing the extensive Nyāsa with the entire Mantra the devotee meditates on Kāli in the mind.

9. (Dhyāna) I resort to Kali who holds in her lower left hand the freshly cut head, and in the upper left hand the gesture of fearlessness, in her lower right hand the gesture of offering boon and in the upper right hand the sword, whose face wears a terrible look, who is beautifull with the garland of

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out heads, whose hairs are dishevelled, from whose mouth corners the blood appears oozing down, whose abode is the cremation ground, whose ears are embellished with two dead bodies (of 2 children) whose complexion is dark and whose waist band is made of the hands from corpses.

10. After meditating thus the devotee repeats the Mantra a hundred thousand times and performs ten thousand Havanas with Karavīra flowers.

Now I shall mention the Pūjā Yantra.

11. At the outset a hexagon is drawn, then three triangles the eight-petalled lotus, finally the Bhūpura (the mystic square). The devotee shall worship the goddess therein.

12-13. The nine Śaktis of the pedestal are Jayā, Vijayā, Ajitā, Aparājitā, Nityā, Vilāsinī, Dogdharī, Aghorā and Maṅgalā.

The Mantra for the pedestal is "Hrīm Kālikā Yogapiṭhatmane Namaḥ" (Hrim obeisance to one in the form of the pedestal of Kālikā).

14. The devotee shall worship the goddess in this pedestal. She is seated on Śiva in the form of a corpse. She is eagerly devotee to the dalliance with Mahākāla. She is surrounded by Śivās.

15-18. At the outset the Aṅgapūja is performed and then the devotee shall worship Kālī, Kapālīnī, Kullā, Kurukullā, Virodhinī and Vipra Cittā in the corners of the hexagon. Thereafter he worships in the nine corners (of the three triangles) the following deities *viz.*—Ugrā, Ugraprabhā, Diptā, Nilā, Ghanā, Balākikā, Mātrā, Mudrā and Mitrā.

In the eight petals of the lotus the Mothers should be worshipped.

They are—Brāhmī, Nārāyaṇī, Māheśvarī, Cāmuṇḍā, Kaumārī, Aparājitā, Vārāhī and Nārasimhī. Then the following are worshipped in the Bhūpura. (The mystic square at the exterior).

19-20. They are Bhairavī, Mahābhairavī, Simhabhairavī, Dhūmrabhairavī, Bhīmabhairavī, Unmattabhairavī, Vaśikaraṇabharavī and Mohanabhairavī. After wards the devotee worships Indra and others as well as their weapons. Kālī propitiated thus becomes realized by the devotee.

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21-22. After the realization of the Mantra the devotee shall proceed to perform the Kāmya Prayogas (special rites for fulfilling particular desires) as proclaimed by Mahābhairavī. They yield benefits quickly. The said rites may be for one's own sake or for others' sake.

A devotee of Kāli who wishes for his own welfare shall avoid censuring women, beating them, fraudulent behaviour, as well as displeasing words.

23-37. Explain various special rites.

23. The devotee shall repeat the Mantra ten thousand times looking at the sexual organ of a beautiful woman. Ere long he shall be on a par with Bṛhaspati (the preceptor of the gods) [*i.e.* he shall become a great Scholar].

24. The devotee shall sit naked and hairs dishevelled in the cremation ground at night and repeat the Mantra ten thousand times. All his wishes will be realized.

25-26. The devotee shall sit on the heart of a dead body in the cremation ground without any cloth on. He shall then devoutly worship the goddess with a thousand Arka flowers each smeared with his own semen repeating the Mantra once for each flower. Ere long he shall become the lord of the Earth.

27. The devotee shall meditate on the sexual organ of a woman covered with menstrual flow and repeat the Mantra ten thousand times. Certainly he will captivate people with his excellent poeticability.

28-29. The devotee shall meditate on the goddess seated on the chest of a corpse placed on a great pedestal having fifteen corners (five triangles of three each). The goddess is engaged in amorous dalliance with Mahākāla with a pleasantly smiling face. The devotee too must engage himself in sexual intercourse while meditating. He must repeat the Mantra a thousand times. He shall then become equal to lord Śaṅkara.

30-31. At the midnight of the eighth and fourteenth days of the dark half of the lunar month the devotee shall offer as oblation the flesh of cat, sheep, camel or buffalo together with the bones, hides and hairs. All creatures will come under his control. He lives for a longtime with increasing happiness

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learning, fame progeny and wealth.

32. The devotee shall consume only Haviṣya food during the day time He shall meditate on the goddess and repeat the Mantra. At night he shall engage himself in sexual intercourse and repeat the Mantra a hundred thousand times. He shall become a king.

33. By using red lotus flowers for Havana the devotee shall repeat the Mantra. He excels even Kubera in wealth. If he uses the leaves of Bilva tree he shall gain a kingdom. If he uses red flowers he can captivate people.

34-35. He who propitiates Kālikā with the blood of buffalo etc. shall achieve all super natural powers ere long.

The devotee understanding (the meaning) of the mantra shall repeat it a hundred thousand times after seating himself on a corpse. The mantra that yields all desires shall become his own immediately.

36-37. The devotee who propitiates Kāli is a person of fulfilled life. It is as good as though he has performed Horse Sacrifice and other Sacrifices as well, he has given gifts and also performed austerities.

He who worships Kāl' always, has the benefits of worshipping all the devas such as Brahmā, Viṣnu, Śiva, Gaurī, Laksmī, Gaṇapati and the Sun god.

38-39. Now other Kālī Mantras are being mentioned. They are all bestowers of super natural powers. Twice Māya-twice Kūrca etc are being explained in the commentary. The Mantra thus arrived at is as follows :—

It has twenty one syllables. The initiatory rites are as before 'Om Hrīm Hrim Hūm Hūm Krīm Krīm Krim Dakṣiṇe Kālike Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm".

40. The devotee shall seat himself on a corpse at the root of a Bilva tree or Vaṭa tree (Banyan) and repeat this Mantra a hundred thousand times. He shall become the master of all supernatural powers.

41-42. Another Mantra of fourteen syllables is being mentioned. It is as follows :

"Krīm Hūm Hrīm Dakṣiṇe Klāike Krīm Hūm Hrīm Svāhā."

The mode of worship of this Mantra is just as mentioned before according to established Scholars of the Mantras. It is

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particularly competent to attract men, gods etc.

43. Another Mantra is being mentioned now. It has twenty two syllables. This is called Mantra Rāja also. It is as follows :—

"Hūm Hūm Krīm Krīm Krīm Hrīm Hrīm Dakṣiṇe Kālike Hūm Hūm Krīm Krīm Krīm Hrīm Hrīm Svāhā". This Mantra is capable of captivating (others).

44. This is fifteen syllabled Mantra and it is arrived at by omitting the seven Bīja syllables repeated in the Mantra Rāja (verse 43). It is a great Mantra and the mode of its use for Japa etc. is as before.

The Mantra then stands thus :—

"Hūm Hūm Krīm Krīm Krīm Hrīm Hrīm Dakṣiṇe Kālike Svāhā".

45. This is single syllabled Mantra of Mahākālī and it bestows all super natural powers.

The Mantra is Krīm.

46. This is six syllabled Mantra. It is Krīm Kālike Svāhā.

47. In this verse three Mantras are given

(1) Three syllabled one *viz.* Krim Hūm Hrīm.

(2) Five syllabled one Krīm Hūm Hrīm Hūm Phaṭ.

(3) Seven syllabled one adding Svāhā in the end *viz.* Krīm, Hūm Hrīm Hūm Phaṭ Svāhā.

48. The mode of adoration of all these Mantras and the initiatory rites etc. are all as mentioned before according to Nārada and other sages. These Kalī Mantras are remembered as competent to act constructively as well as destructively.

49. Now I shall mention the Sumukhīvidyā (The Mantra called Sumukhī) on realizing which the Scholarly spiritual teacher will not be worried in regard to acts of omission and commission.

50-53. This Sumukhī Mantra is of twenty two syllables. It is as follows :—

"Ucchiṣṭacandālini Sumukhī Devi Mahā Piśācini Hrīm Ṭhaḥ Ṭhaḥ Ṭhaḥ".

The sage of this Mantra is Bhairava, the Metre Gāyatrī and the deity is Sumukhī. The Ṣaḍaṅga Nyāsa is to be performed with the letters of the Mantra divided as follows - 7, 3, 2, 6. 1 and 3. After the Nyāsa has been performed the devotee shall

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meditate upon goddess Sumukhī (Excellent countenanced) as stationed in the lotus like heart of the devotees.

54. Dhyāna Verse. The goddess Śrīsumukhī has bedecked her breasts with a necklace of Guñjās (a kind of bead). She is in the prime of her youth. She is joyously holding the beautiful human skull in her left hand and the fine blade of the sword in the right hand. She is bedecked in red ornaments, red garments and red unguents. All these heighten the lustre of her body. She is seated on the seat of a corpse. To those who meditate on Sumukhī thus all the riches flock together.

55. In order to realize the efficacy of the Mantra the devotee shall repeat it a hundred thousand times and perform Havanas ten thousand times with Kiṁśuka flowers or its twigs.

56-58. The devotee shall worship the goddess Sumukhī in the mystic diagram intended as the pedestal of Kāli. The pericarp is constituted by the mystic diagram of five corners.

Over that is the eight-petelled lotus and beyond that the sixteen petelled one. All these are encircled by circles and the last one by Bhūpura (square with four special side edges).

The form of the goddess is conceived by the Mūla Mantra and worshipped with all offerings of Pādya (water for washing) etc. He shall then worship Candrā, Candrānanā, Cārumukhī, Cāmīkara Prabhā and Caturā in the five corners of the pericarp. The ancillary deities are worshipped in the filaments. Brāhmī and other mothers are worshipped in the eight petals. Kālā and others are worshipped in the sixteen petals.

59-60. The sixteen deities Kālā and others are as follows:—

Kalā, Kalānidhi, Kālī, Kamalā, Kriyā, Kṛpā, Kulā, Kulīnā, Kalyāṇī, Kumārī, Kalabhāṣiṁ, Karālā, Kiśorī, Komalā, Kulabhūṣaṇā and Kalpadā. The worship of Indra and other guardians of the quarters as well as their weapons is to be performed in the Bhūpura.

61-63. After the efficacy of the Mantra has been realized by means of Japas etc. the devotee can perform the rites for fulfilling cheushed desires of particular nature. After taking food the devotee, without performing Acamana (ritualistic sensing of the mouth), shall repeat the Mantra with single minded attention. Even as he is Ucchiṣṭa if he repeats the Mantra ten thousand times he shall obtain all riches. Continuously he shall affer

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oblation by means of the so defiled cooked food. He shall perform Havanas one hundred thousand times with white mustard and rice grains smeared with curd. Instently kings and ministers come under his control.

64. If the flesh of a eat is used for Havana weapons come under his control. If the flesh of a goat is used he will prosper in wealth. If milk pudding is used he shall master lores.

65. If the man performs Homa with a cloth smeared with the menstural flow of a woman, honey and milk pudding he can control mob.

66-67. The devotee who performs Homa with betel leaves mixed with honey and ghee obtains great glory and riches.

The devotee can beurtch women if he performs Homa with the flesh of freshly killed cat mixed with ghee and honey as well as the hair etc. of a Śūdra.

If he performs Homa with the flesh of a bare smeared with honey he will get the same benefit along with learning.

68. The Homa fire shall be kindled with the twigs of Dhatura plant and it should be taken from the funeral pyre. The devotee then performs Homa with the feathers of the crow and the cuckoo. Ere long he shall control enemies.

69. By performing Homas with the feathers of the crow and the owl he will cause estrangement of enemies. If he performs Homas with the feathers of the owl it will cause abortion in pregnant women.

70. The devotee shall perform a thousand Homas every day for a month with the leaves of the Bilva tree smeared with clarified cutter. Thereby even a barren woman gets a son.

71. For the purpose of getting conjugal bliss and good fortune for the bedevilled woman or to attract women in general, the devotee shall offer Homas with fresh flowers of Bandhūka smeared with honey.

72-73. The devotee shall offer the oblation and repeat the Mantras one thousand and eight times in the secluded spot of a house, a forest, a cremation ground or in the crossing of roads. Ere long the goddess of Ucchiṣṭa becomes visible to him.

Where the number of Homas has not been specified it must be understood that ten thousand Homas are to be performed.

74-75. The goddess Sumukhī bestows the desired objectives

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quickly if propitiated by means of the Vāma Mārga (left hand rituals). At the end of taking food he shall remain defiled and repeat the Mantra for the sake of realizing what he desires.

There is no other goddess like Sumukhī who bestows benefits so quickly. It is by repeating Her Mantra that ones' desires are realized.

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COMMENTARY

III Taraṅga

He avers his intention of enumerating the Mantras of Kālī—with Atha (then).

2-4. He reveals the Mantra with the word Krodhīśa Krodhīśa=Ka. It should be repeated three times along with Vahni, Vāmākṣi and Vidhu which respectively are Ra Ī and Anusttara. Thereby it becomes Krīm Krīm Krīm

Varāha=Ha Vāmakarṇa=Ū

The group of letters Dakṣiṇe the form itself

Sṛṣṭi=Ka Dīrghā=letters long Ā

Kriyā=La Sadṛk=joined with I

Hence it becomes LI

Cakrī=Ka

Jhiṇṭīsam Ārūḍha=Joined with E

Hence it is KE

Prāguktam=the seven Bījas mentioned before

Vahnipriyā=Svāhā

Then the Mantra is

"Krīm Krīm Krīm Hūm Hūm Dakṣiṇe Kālike Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm Hrīm Svāhā".

5-6. Dīrgha Varma=Hūm.

7-8. He mentions the Nyāsa of six Aṅgas with the word Ṣaṭ *i.e.* Krīm Krīm etc. Mātṛkā=letters.

The letters A, Ā, I, Ī, U, Ū, Ṛ, Ṝ, Ḷ and Ḹ these ten with Namo Hṛdi (obeisance in the heart) ten letters beginning with Em in the right arm, ten letters beginning with Ṅam in the left arm, ten letters beginning with Ṅam in the right hand foot, ten letters beginning with Ṅam in the left foot.

9-11. He mentions the mode of meditation with Sadya etc.

The sword and the boon in the right hands. The presently severed head and fearlessness in the left hands.

Sṛkkiṇôh=at the sides of the lips

Asṛjo=of the boon Pravāha current

Śrutyoḥ=in the ears she has the dead body as an ornament.

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13-18. He says the Mantra for the pedestal with Ātmane. It should be Hrīm Ātmane Namaḥ.

19. With Mahad in the beginning *i.e.* Mahābhairavī
Simhādyā=Simhabhairavī
Dhūmra Pūrvikām=Dhūmrabhairavī
Bhīmonmattādikām=Bhīmabhairavī and Unmattabhairavī.

20. Mohanādyām=Mohanabhairavī.

23. Madanāvāsa=Vagina.

24. Adhiyāmini=At night.

28-34. Triguṇāḥpañcārāḥ means having fifteen corners or three five corners. In this pedestal she indulges in sexual dalliance.

38. He mentions the different Mantra of Kālī Māyā etc.
Māyā=Hrīm
Kūrcam=Hūm Kara the form itself Śānti=Ī
Vidhu=Bindu (*i.e.* Anusvāra)
Hence the foregoing=Krīm
The Bījas mentioned must be used in the reverse order. The remaining is the form itself.

Hence the twenty one syllabled Mantra is—
"Om Hrīm Hrīm Hūm Hūm Krīm Krīm Krīm Dakṣiṇe Kālike Krīm Krīm Krīm Hūm Hūm Hrīm Hrīm"

Tārādya=having Praṇava in the beginning.

41-42. He mentions another Mantra Kālī etc.
Kālī=Krīm
Kūrcam=Hūm
Hṛllekha=Hrīm
Vahnivadhū=Svāhā.

Then the Mantra is Krīm Hūm Hrīm Dakṣiṇe Kālike Krīm Hūm Hrīm Svāhā. It is fourteen syllabled one.

43. He says another Mantra Kūrca etc. Kūrca=Hūm twice. Krīm thrice Hrīm twice Dakṣiṇe Kālike and then the Bījas and Svāhā. It is twenty two syllabled (used) in captivating (people). It means it is competent for it.

44. He mentions another Mantra Mantrarāja Krīm thrice Hūm twice Hrīm twice Dakṣiṇe Kālike Svāhā fifteen syllabled one.

45. He says another Mantra Brahmā etc. Brahmā=Ka Vāmanetra=Ī. Hence it becomes Krīm.

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46. He says the six syllabled one Bījam etc.

Bījam=Krīm
Cakrī with Dīrgha=KĀ
Netrayuta Pinākī=LI
Bhagam=E
Krodhīśa=K
The two together=KE.

Therefore, the Mantra becomes Krīm Kālike Svāhā.

47. Another Mantra Kālī etc.

Krīm Hūm Hrīm (three syllabled)
Krīm Hūm Hrīm Hūm Phaṭ (five syllabled)
Krīm Hūm Hrīm Hūm Phaṭ Svāhā (seven syllabled)

49. He avers in order to explain Sumukhī Mantra Atha etc.

50-52. He reveals the Mantra Karṇa etc.

Karṇa=U Sanayana Dyuti=Cha+i=Chi
Jarāsana Śveteśa=Ṭa in Ṣa=ṢṬA
Lakṣmī=CA long and Indu=CĀM
Dīrgha Nandi=ḌĀ
Sadṛk Kriyā=I+LA=LI
Samādhava Meṣa=I with NA=NI
Karṇo Bhṛgu=SA+U=SU
Sendhikā Tandrī=MA+U=MU
Khidevi Ma=This is the form itself
Dīrgha Viyat=HĀ
Picācinī—the form itself
Himādrijā=Hrīm
Sarginandajatritayam=Ṭha thrice with Visarga

Then the Mantra becomes :—

"Ucchiṣṭa Cāṇḍālini Sumukhi Devi Mahāpiśācini Hrim Ṭhaḥ Ṭhaḥ Ṭhaḥ"

Twenty two syllabled one

Munipūrvāh=the sage, the metre, the deity.

53. He says Ṣaḍaṅga with Muni etc.

54. He says the procedure for Dhyāna Guñja etc. The prose order is Riches will flock to those who meditate thus.

Sword in the right hand skull in the left.

56-60. In the pericarp five cornered (diagram) eight-petelled are above. Above that sixteen-petalled one. Above that the square. This is the mystic diagram for adoration.

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61-67. He mentions the rites Bhuktvā etc.

68-72. Unmatta=Dhatūra Ghadaiḥ=by the feathers

After offering the oblation the word Ucchiṣṭa is to be joined in prose order.

Thus the third Taraṅga comes to close in Naukā the Commentary on Mantramahodadhi.

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IV Taraṅga

1. Now the Mantras of Tārā are being explained. They should be learned through the instructions of a preceptor. They are the bestowers of supernatural powers and men or the earth can have fulfilled desires.

2-3. The Mantra is Om Hrīm Trīm Hum Phaṭ. It is five syllabled Mantra. If the first Bīja mantra Om is taken away it becomes Ekjaṭā Mantra as explained by the earlier Preceptors. The Mantra then is Hrīm Trīm Hum Phaṭ (4 syllabled). If the initial and the ultimate Bīja Mantras are taken away it is called Nīlasarasvatī Mantra (3 syllables) Hrīm Trīm Hum.

4-6. The sage of all the Tārā Mantras in Akṣobhya. The metre is Bṛhatī and Tārā is reputed as the deity. The second (Hrīm) and the fourth (Hum) are respectively the Bīja and Śakti. They are the bestowers of supernatural powers. Or according to some preceptors, Krodha (*i.e.* Hum) is the Bīja and Astra (*i.e.* Phaṭ) is mentioned as the Śakti.

The Ṣaḍaṅga Nyāsa should be performed with the second syllable with six long vowels respectively added.

7. Thereafter the devotee shall perform six types of Nyāsa (namely, Rudra, Graha, Lokapāla, Śivaśakti, Tārādi and Pīṭha) for the purpose of realizing deitihood. This procedure can be explained to a devout loyal disciple and not to one with wicked nature.

8-10. The Nyāsa of Śrīkaṇṭha and other (aspects of) Rudras should be performed with the letters of the alphabets in the parts of the body as detailed before, along with Hrīm Trīm (or Strīm) and Hum at the intact and Namaḥ in the end using the dative case for the names. This first Nyāsa it is said, should be

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performed by meditating on the goddess seated on a corpse as the pedestal. She is of blue lustre. She has three eyes. The crescent moon adorns her crown. She is bedecked with various ornaments.

The second Nyāsa *i.e.* Grahanyāsa should then be performed meditating on the goddess.

11-15. The same is as detailed below—

(a) Hrīm Trīm (Strīm) Hum the vowels A to AḤ red coloured Sun in the heart

(b) Hrīm Trīm (Strīm) Yam Ramlamvam white coloured Moon in the eyebrows

(c) Hrīm Trīm (Strīm) Kam Kham..... Ṅam red coloured Mars in the 3 eyes

(d) Hrīm Trīm (Strīm) Cam..... Ñam dark coloured Mercury in the chest

(e) Hrīm Trīm (Strīm) Ṭam..... Ṇam yellow coloured Jupiter in the throat

(f) Hrīm Trīm (Strīm) Tam ..... Ṇam white coloured Śukra in the ankle

(g) Hrīm Trīm (Strīm) Pam..... Mam blue coloured Saturn in the Navel region

(h) Hrīm Trīm (Strīm) Śam..... Ham smoke coloured Rāhu in the face

(i) Hrīm Trīm (Strīm) Lam Kṣam smoke coloured Ketu in the navel

Thus the Grahanyāsa with three Bījas at the outset has been explained.

16. Then the devotee shall earnestly perform the third Nyāsa namely that of the guardians of the quarters with the three Bījas at the outset, for the purpose of achieving all the powers.

17. The Nyāsa is on the forehead. The letters of the alphabet in the due order of vowels, short and long and the eight classes are to be used first, then the word Lalāṭa and then the name of the quarter and then that of the guardian of that quarter. The concluding utterance is Namaḥ.

18. The devotee then proceeds ahead to perform the fourth Nyāsa called Śivaśakti Nyāsa. The three Bījas are used and the six Śivas and three Śaktis are invoked.

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19-25. The procedure is as follows. At the outset in all cases the three Bījas are uttered. In regard to the others the respective letters of the alphabet are uttered and then the names of the Śaktis and then the Śivas and saying Namaḥ it is concluded by mentioning the name of the Cakra beginning with Mūlādhāra.

In the Mūlādhāra consisting of four petals the Nyāsa of Brahmā accompanied by Ḍākinī and adorned with the letters Vam, Śam, Ṣam, Sam, is performed.

In the Cakra named Svādhiṣṭhāna stationed in the region of penis, and consisting of six petals the Nyāsa of Viṣṇu accompanied by Rākinī along with the letters Bam, Bham, Mam, Yam, Ram, Lam is performed.

In the Cakra named Maṇipūraka stationed in the navel consisting of ten petals the Nyāsa of Rudra accompanied by Lākinī along with the letters Ḍam, Ḍham, Ṇam, Tam, Tham, Dam, Dham, Nam, Pam, Pham is performed.

In the Cakra named Anāhata stationed in the heart consisting of twelve petals the Nyāsa of Īśvara accompanied by Kākinī along with the letters Kam, Kham, Gam, Gham, Ṅam, Cam, Cham, Jam, Jham, Ñam, Ṭam, Ṭham is performed.

In the Cakra named Viśuddha consisting of sixteen petals stationed in the neck (throat), the Nyāsa of Sadāśiva accompanied by Śakinī along with the sixteen vowels should be performed.

In the very beautiful Cakra named Ājñācakra stationed between the eyebrows (consisting of two petals) the Japa (*i.e.* Nyāsa) of Paraśiva accompanied by Hākinī along with the two letters LA and KṢA is performed.

Then the devotee performs the fifth Nyāsa called Tārādinyāsa for the purpose of achieving all desires.

26. The three Bījas are to be uttered. Then the Nyāsa of the eight forms (Tārā etc.) is to be performed by uttering two vowels the letters of the eight classes as mentioned before.

27. These are remembered as the eight Tārikās *viz.*—Tārā, Ugrā, Mahogrā, Vajrā, Kālī, Sarasvatī, Kāmeśvarī and Cāmuṇḍā.

28. The Nyāsas are respectively in the cerebral aperture, forehead, middle of the eyebrows, region of the neck heart,

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navel, root of the penis and Mūlādhāra (navel or anus).

29-34. Thereafter the devotee proceeds ahead with the sixth Nyāsa of the pedestals. This bestows the achievement of all powers.

The Nyāsa of the pedestal called Kāmarūpa is in the Mūlādhāra with the short vowels and the Bīja syllables.

The Nyāsa of the Jālandhara pedestal is in the heart with the long vowels.

The intelligent devotee performed the Nyāsa of the Pūrṇagiri pītha (pedestal) in the forehead with the letters of the Gutturel class.

The Nyāsa of the Uḍḍiyāna pedestal is at the root of the hairs with the letters of the palatel class.

The attentive devotee performs the Nyāsa of the Vārāṇasī pedestal in the eyebrows with the letters of the lingual class.

The Nyāsa of Avantī pedestal is to be performed in the pair of eyes with the letters of the dentel class.

The Nyāsa of Māyāpurī pedestal is in the mouth with the letters of the labial class.

The Nyāsa of Mathurā pedestal is to be performed in the neck with the letters of YA class (semi vowels).

The Nyāsa of the excellent Ayodhyā pedestal is to be performed in the navel with the letters of the ŚA class.

The tenth Nyāsa of Kāñcīpura pedestal is to be performed in the hips (with the pair of letters LA and KṢA).

Thus the six fold Nyāsas of Goddess Tārā are explained. They bestow everything desired.

35-38. The Nyāsa of the glorious Ekajaṭā is to be performed in the heart, of Tāriṇī in the head, of Vajrodakā in the tuft, of Ugratārā in the armour, of Mahāparisarā in the eye and of Piṅgograikajaṭā in the Astra (weapon).

In the Ṣaḍaṅga Nyāsa the three syllables are to be used with the six long vowels.

At the outset the Nyāsa should be earnestly performed in the fingers beginning with the thumb. Then the devotee makes three clapping sounds with the index finger and the middle finger. He meditates the deity by performing by Gesture of Choṭikā and the rite of Digbandha (binding of the quarters). Then he shall perform the Vyāpaka (extensive) Nyāsa seven

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times with the specified Mantra with the Sampuṭa (covering and enclosing) of the Praṇava.

After that he shall meditate on Ugrātārā who bestows the power of eloquency of speech immediately.

39-40. (Dhyāna) The devotee shall meditate upon the Divine Mother of the three worlds stationed on a white lotus that shines in the middle of the water extending all over the universe. In her left hands a knife and a skull are held. In her right hands she holds a sword and a blue lotus. She is blue in hue. Excellent Serpents constitute her girdle, ear-rings, necklace, bengles shining armlets and anklets. She is bedecked in these. She has three reddish eyes. The hairs on her head constitute a single plart of matted lock tawny in colour. Her tongue is brilliant. The curved teeth (in the sides) make her face terrible. In her hips she wears the tiger's hide. A white bone decorates her forehead. On her head Sage Akṣobhya is seated gracefully (in a Serpentine form). Her lotus like face shines with smiles. Thus Goddess Tārā with firm breasts is seated in the heart of a corpse.

41. After meditating thus and taking different kinds of foodstuffs such as curd, honey, liquor, meat and betel leaves the devotee shall repeat the Mantra four hundred thousand times.

42. He shall perform 1/10 of that number (40,000) of Homas with red flowers smeared with milk and ghee. He shall place a temporal bone in the place of ritualistic repitition (of the Mantra) and then perform the Japas.

43. He must be looking at, touching and carnally enjoying the women while offering the oblation at midnight. He shall never incur the displeasure of women. He shall earnestly delight them always.

44-45½. There is no restriction as to the time and position at the time of Japa. He can repeat the Mantra always. The devotee shall practise and assimilate this Mantra seating himself on a dead body of a soldier killed in battle or a six months old child in the cremation ground, in a deserted house, in a temple or in a secluded spot on the mountain or the middle of the forest. He will be able to master the Mantra quickly. Once it is mastered it will become famous.

46-48. The nine Śaktis of the pedestal are Medhā, Prajñā,

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Prabhā, Vidyā, Dhī, Dhṛti, Smṛti, Buddhi and Vidyeśvarī.

The Mantra of the pedestal is "Sa Haum Sarasvatī Yoga Pīṭhātmane Namaḥ".

49. With this Mantra the seat shall be offered. The idol is to be conceived through the Mūla Mantra. There goddess shall be adored duly, the procedure thereof is being now mentioned.

50-51. This is mentioned as the Balimantra *viz.*—"Om Hrīm Ekajaṭe Mahāyakṣādhipataye Mamopanītam Balim Gṛhṇa Hrīm Svāhā". By means of this the devotee shall offer daily oblation at midnight in the cross road.

52. Taking up water and other rites are to be performed by means of the following ten Mantras *Taking up Water*. This rite is to be performed by the seven syllabled Mantra—"Om Vajrodake Hum Phaṭ".

53-56½. *Rite of washing feet* should be performed with the Mantra Om Hrīm Svāhā.

Rite of Ācamana. The rite of ritualistic rinsing of the mouth should be performed by means of the 26 syllabled Mantra—"Om Hrīm Suviśuddhadharma Sarvapāpāni Śāmyāśeṣa Vikalpānapanaya Svāhā".

The Rite of tying up the tuft. "Om Maṇidhari Vajriṇi Śikhariṇi Sarva Vaśamkariṇi Kam Hum Phaṭ Svāhā". This Mantra has twenty three syllables. With this Mantra the devotee shall perform the rite of tying up the tuft.

57-59. *The Purification of the ground* rite shall be performed with the nine syllabled Mantra—"Om Rakṣa Rakṣa Hūm Phaṭ Svāhā".

The thirteen syllabled Mantra is used in the rite of dispelling obstacles—"Om Sarva Vighnānutsāraya Hum Phaṭ Svāhā".

After dispelling the obstacles with the Mantra the devotee shall performed Bhūtāśuddhi (Purification of the elements of the body).

60-62½. The devotee shall meditate upon the Māyā Bīja (*i.e.* Hrīm) that has red lustre like the Japā flower (Red rose). He shall meditate it in his navel with the fire rising therefrom he shall burn his body along with his sins. Thereafter the devotee shall meditate in his heart upon the Tārā Bīja (*i.e.* Trīm or Strīm) that has the yellow lustre of gold. With the wind rising therefrom he shall scatter the ashes of sins on the ground.

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Thereafter the devotee shall meditate on his forehead the fourth Bīja (*i.e.* Hūm) that has the white lustre of the moon or the Kunda flower. With the Ambrosia issuing forth from it he shall convert his body into one resembling the body of the goddess. By means of this rite of Bhūtaśuddhi the devotee shall attain similarity with the goddess.

63-65. In the *rite of inviting the Earth* the Mantra has eleven syllables—"Om Pavitravajra Bhūme Hūm Svāhā".

The rite of drawing the Mystic diagram. This rite is to be performed by uttering the twelve syllabled Mantra *viz.*—"Om Āsurekhe Vajrarekhe Hum Svāhā". The Maṇḍala shall be splended.

66-67. *The rite of Purification of the flowers etc.* The Mantra for this rite is fourteen syllabled one - "Om Yathāgatābhiṣeka-Samāgri Me Hum Phaṭ".

The rite of Purification of the mind. The Mantra for this rite is of five syllables *viz.* "Om Ām Hrīm Svāhā".

68-71. The ten Mantras for the ten different rites have been explained.

Now the Arghyasthāpana rites is explained. The *placing of Materials of Worship.* The devotee repeats the syllables Lam and Vam and purifies the ground. Then he utters Maṇḍala (mentioned before) and prepares the mystic diagram consisting of a circle, triangles and square.

Therein he worships the Ādhāra Śakti (Basic power), the tortoise and the serpent king Śeṣa.

He then utters Om Hrīm Phaṭ and places the Ādhāra vessel. He then worships the five region with the Mantra "Mam Vahni Maṇḍalāya Namaḥ". Then he utters Hum Phaṭ and washes the temporal bone and places the bone on that vessel repeating the mystic syllable Sthīm.

72-73. Thereafter he proceeds with the rite of worshipping, repeating four Mantras. The first Mantra is eleven syllables—

"Hrām Hrīm Hrūm Kālīkapālāya Namaḥ". This is to be used for worshipping the temporal bone.

74. The second Mantra for the same worship is of twelve syllables—"Om Strām Strīm Strūm Tāriṇī Kapālāya Namaḥ".

75. The third Mantra of eleven syllables is "Hām Hīm Hūm Nīlākapālāya Namaḥ".

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76-78. The fourth Mantra for the purpose of worshipping the Mahā Śaṅkha (Temporal bone) is of fiftysix syllables—"Hrīm Strīm Hūm Svargakapālāya Sarvādhārāya Sarvāya Sarvodbhavāya Sarvāsura Rudhirāruṇāya Śubhrāya Surābhājanāya Devī Kapālāya Namaḥ" (obeisance to the skull of the goddess that is heavenly, that is the basis of everything, that is identical with everything, that is the source of origin of everything of the nature of all purity, that is reddish in colour with the blood of all the demons, that is very brillient add that holds the liquor).

79-82. There the devotee adores the solar disc (by saying Am Arkamaṇḍalāya Namaḥ). He then utters the Mūla Mantra and fills with water conceiving it to be Sudhā (liquor). Scented things flowers and raw rice grains are duly put therein afterwards.

The devotee then shall show Trikhaṇḍā Mudrā and worship the lunar disc. He shall then use the eleven syllabled Mantra and with great purity inspire the water eight times. The Mantra is :

"Aim Hrīm Śrīm Hraum Om Hrīm Trīm Hum Phaṭ Hsauḥ Hūm". Thereafter Hrīm mantra is repeated and the devotee drops liquor in the water and shows the Mudrās Śaṅkha and Yoni.

83-84. The devotee conceives (the Mystical diagram) of circle, eight petals and hexagon in the water of the receptacle and meditates on the goddess. He then worships her with Mūla Mantra.

Afterwards the other fingers are joined to the thumb and repeating the Mūla Mantra offers water libation to the goddess with the water in the temporal bone.

85-86. Then he performs libation to Ānandabhairava with the Mantra "Om Hraum Hsaum Namaḥ".

Then he shall sprinkle the Arghya water on all the materials of worship, show the Yoni Mudrā and bows down to Bhava Tāriṇī.

87-88. The worship of the goddess should be performed with all beautiful services in the hexagonal pericarp, eight petals and the square outer figure all conceived as the pedestal. Gaṇeśa and other should be worshipped in the outer square all around.

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89. Gaṇeśa should be worshipped in the east. He holds the goad and the trident in the right hands and the noose and the skull in the left hands. He is fully adorned with all sorts of ornaments.

90. The worship of Baṭuka Bhairava is to be performed in the Southern doorway of the Āvaraṇa. He holds trident in the right hand and the skull in the left. He is beautifully adorned by serpents and encircled by a pack of dogs.

91. The worship of Kṣetrapāla is to be performed in the western doorway. He is swarthy, naked and ruthless. He holds sword and trident in the right hands and skull and Ḍamaru (small drum) in the left hands.

92. The worship of the Yoginīs is to be performed in the north. In their left hands they hold noose and the phallus and in the right hands Skull and Ḍamaru. They are adorned with intestines and wear red clothes.

93-97. The auspicious sage Akṣobhya who is the sear of the Mantra, should be worshipped on the head of the goddess. The Mantra for the adoration is "O Akṣobhya accept the Vajrapuṣpa Svāhā". In the corners of the hexagon the Ṣaḍaṅga is should be adored.

In the four petals of the main quarters (beginning with the east) Vairocana, Amitābha, Padmanābha and Śaṅkha Pāṇḍura should be worshipped. For the purpose of achieving desired results the worship of Lāmakā, Māmakā, Pāṇḍurā and Tārakā should be performed in the petals (in the south-east and other) interior quarters.

The Mantras for the worship of Vairocana etc. are to be evolved with their respective names thus.

The first letter with Anuswāra and the name in the vocative case, then Vajrapuṣpam Pratīccha Svāhā. At the outset, of course, Om should be used.

98-103. At the doors of the Bhūpura (*i.e.* square encompassing the entire figure) the worship of Padmāntaka, Yamāntaka, Vighnāntaka and Narāntaka should be performed.

Thereafter Indra and others as well as Vajra and other weapons should be worshipped.

Everyday at the end of the regular worship, oblation have to be offered. It is called Balidāna. The Mantra for this rite of

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Bālidāna is of fifty two syllables :

"Om Hrīm Śrīmadekajaṭe Nīlasarasvati Mahogratāre Devi Kha Kha Sarvabhūta Piśāca Rākṣasān Grasa Grasa Mama Sāḍyam Chedaya Chedaya Śrīm Hrīm Phaṭ Svāhā".

After mastering the Mantra completely the devotee can proceed ahead with wish yielding feats.

104-105½. Within three days from its birth the devotee shall write the Tārā Mantra on the tongue of the new born child with a golden stylus or white Dūrvā grass smeared with honey and ghee. After eight years the child (son) will become a prince of poets certainly. He cannot be conquered by others. He will be honoured by all kings with plenty of wealth

106-108. At the time of the eclipse the devotee shall catch hold of a floating log with his teeth and make a stylus out of it. He then writes the Tārā Mantra on lotus leaf dipping the stylus in oil, honey and liquor. The said Mantra is encircled with the letters of the alphabet. The entire thing is burried in a Homa pit of a square shape encircled by a girdle. Fire is kindled and Homa is performed uttering this Mantra.

109-112. A thousand red lotus flowers are immersed in the mixture of cow's milk and water and Homas are performed. At the end of Homa oblation is made with different kinds of cooked food and flesh uttering the Balimantra which is being explained as follows. It is of sixteen syllables. *viz.* "Om Padme Padme Mahāpadme Padmāvatīye Svāhā".

Then at mid-night also oblation is offered uttering the Mantra mentioned before (Verses 50-51). If this is done he shall be come a prince among poets unvangquished by Scholars.

113-115½. The Mantra devotee who puts Rocanā (yellow pigments) inspired hundred times by the Mantra shall be the abode of goddesses of speech and fortune. He will be capable of pleasing common people. If he sees anyone that man will instantly become his slave.

On the night of Tuesday the devotee shall bring ashes from the cremation ground and cover it up in a black cloth. If shall then be tied with red threads. The same shall then be inspired him died times with Mūla Mantra and placed in the house of the enemy. All the enemies along with their kinsmen shall be dri ven away within a week.

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116-117½. The Mūla Mantra should be written with the mixture of turmeric and black salt on a human bone on the night of a Sunday and inspired a thousand times with Tārā Mantra. The bone should then be cast into the house of the enemy. Within a Maṇḍala (49 days) he shall be ousted from his position. If it is cast into the field it will bring in the ruin of the produce of plants. If it is cast into the stable the speed of the horses will be under mined.

118-121. The mystic diagram consisting of hexagon, eight petals, and square should be written on the brich tree bark with lac juice. In the middle of the hexagon the Mūla Mantra should be written along with the name of the beneficiary. In the filaments all the sixteen vowels are to be written. In the eight petals the letters of the eight classes are written. The entire thing should be enclosed in a Bhūpura (square)

The mystic diagram should be wrapped in a yellow cloth and tied with yellow threads.

If this amulet is tied to the neck of children it becomes a protection from the terror of evil spirits.

If it is tied to the left arm of women it ensures birth of sons and conjugal bliss.

If it is tied to the right arm of men it ensures wealth to the poor, knowledge to those who yearn for it and victory to the kings.

122. Formerly this amulet was worm by Gautama and other great sages and they attained salvation kings had attained empires.

123. Why should it be expatiated upon? It accords all desired prosperity to men. Ability to write poems, honour in the king's court, great fame, long life and freedom from sickness all these can be attained.

124. There is no deity equal to Tārā who bestows all supernatural powers in the age of Kali. Hence it should be well preserved by one who desires the fulfilment of all his objectives.

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COMMENTARY

IV Taraṅga

1. He begins the explanation of Tārā with the word Kīrtyante. He analyses the Mantra with the word Āpyāyinī.

2. Sarātrīśā Āpyāyinī=Bindu+Omkāra=Om Agnīndu-śāntiyugviyat=R+Anusvāra+Ī+Ha=Hrīm Pāvaka Govinda Candramobhiralamkṛto Hari means

R+Ī=Anusvāra+Ta=Trīm

Govinda=Ī (letter)

3. Ardhīśa Śa Śāṅkāḍhyam Kham=U+M+H=Hum Astram=Phaṭ. Hence five syllabled Mantra is "Om Hrīm Trīm Hum Phaṭ".

He mentions another Mantra Ādīti.

This very same Mantra without Ādibīja *i.e.* Omkāra is called by former preceptors Ekajaṭā. Therefore, it is Hrīm Trīm Hum Phaṭ.

4. If it is without the initial and ending Bījas *i.e.* Om and Phaṭ it is called Nīlasarasvatī *i.e.* Hrīm Trīm Hum. All of them are (called) Tāra.

5. The second and the fourth Hrīm and Hum they are respectively Bīja and Śakti.

6-34. He explains Ṣaḍaṅga with the word.

39. Ṣaḍ—Therefore Hrām Hrīm etc. Dhyāna is mentioned with Viśva etc.

The sword and the blue lotus in the right hands, knife and skull in the left hands.

40. She who has white bone as a band in the forehead. Akṣobhya is the Seer of the Mantra. Her head is adorned by him.

42. Mahāśaṅkha=Skull (Temporal bone).

47-48. He analyses the Mantra for the pedestal with the word Bhṛgu etc.

Bhṛgurmanvindusamyuktam=S and Au+M=Sa Haum

Heghavartma=H

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Hārdam=Namaḥ. The other words the form itself. Therefore the Mantra is :—

"Sa Haum Sarasvatī Yoga Pīṭhātmane Namaḥ".

50-51. He mentions the daily Balidāna Mantra with the words Tāra etc.

Tāra=Om
Māyā=Hrīm
Bhagam=letter E
Brahmā=Ka Jaṭe constitutes the form itself.
Sūrya=Ma
Sadīrgha Kham=Hā
Tandrī=Ma
Śivā=Hrīm. Other things form itself.

Therefore the Mantra evolved is—"Om Hrīm Ekajaṭe Mahāyaksādhipataye Ma Mopanītam Balim Gṛhṇa Hrīm Svāhā". With this Mantra the devotee shall after oblation daily.

52. He analyses the Mantras for taking up water and other rites with the words Dhruva etc. The Mantra for taking up water is Om Vajrodake Hum Phaṭ.

53-54. Tāra etc. Om Hrīm Svāhā is the mantra for washing the feet Tāra etc.

Karṇī Bhṛgu=S+U
Śveta=Ṣa
Netrayutam Jalam=Vi.

The others form itself. Therefore the Mantra is "Om Hrīm Suviśuddhadharma Sarvapāpāni Śāmyāśeṣa Vikalpānapanaya Svāhā" is the Ācamana Mantra.

55. Dhruva etc.

Akṣi Yuto Mṛtyuḥ=Śi
Netra Yutā Ratiḥ=Ṇi

56. Vakah=Śa
Śirah=Kam
Ardhi Sendu=Kham
Binduyutoha=Hum
Astram – Phaṭ
Vahnipriyā=Svāhā

The other things are the form itself. The Mantra is "Om Maṇidhari Vajriṇi Śikhariṇi Sarvavaśamkariṇi Kam Hum Phaṭ Svāhā" is the Mantra for tying the tuff.

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57-59. Praṇava etc.

Dīrghavarma=Hūm

Astram=Phaṭ

Ṭhadvayam=Svāhā.

Hence the Mantra for the purification of the ground is—"Om Rakṣa Rakṣa Hūm Phaṭ Svāhā".

Tāra etc. The Mantra for dispelling obstacles is "Om Sarvavighnānutsāraya Hum Phaṭ Svāhā".

60. He mentions the purification of the elements Māyā etc.

62. Turīyam=4th *i.e.* Hūm.

63. Ardhīśendu Yuk Viyat=Ha with Ūm=Hūm. The Mantra for inviting the ground is - "Om Pavitra Vajra Bhūme Hūm Svāhā".

64-65. Tāra etc.

Ananta=Ā

Karṇī Bhṛgu=Su

Padma Nābhayuto Balī=Ra+E=Re

Krodha Bījam=Hum

The Mantra for the mystic diagram is—"Om Āsurekhe Vajra Rekhe Hum Svāhā".

66. Tāra etc.

Sadṛk Nidrā=Bha+I=Bhi

Bhṛgu=Sa

Viṣam=Ma

Sadīrgham=with Mā

Smṛti Rau=Ga and Ra→Sakṣī=Having I=Gri

Bhagānvito Mahākāla=Ma+E=Me.

67. Krodha=Hum

Astram=Phaṭ

Hence the Mantra for the sanctification of the flowers is "Om Yathāgatābhiṣekasamāgrime Hum Phaṭ".

68. He mentions the depositing of materials of worship—Śendubhyām etc.

Māmsam=La

Toyam=Va.

69. With these two together with Anuswāra one shall purify the ground and with the Mantra mentioned before for drawing the Mystic diagram the same shall be drawn by the devotee in the form circle, triangle and square. There he shall worship the

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Ādhāra Śakti (Basic Power), Tortoise and Śeṣa (the serpent king).

70. After worshipping the five zone with the Mantra "Mam Vahnimaṇḍalāya Namaḥ" be shall deposit the receptacle of materials of worship uttering Om Hrīm Phaṭ.

71. Vāmakarṇenduyuktena=having U and M.

Phaḍantena Vihāyasā=with the letters HA.

The temporal bone shall be washed with the Mantra Hum Phaṭ.

Daṇḍitrimūrtīnduyutam=Tha+Ī+M

Bhṛgu=Sa He shall utter Sthīm

Then he shall deposit.

72-73. Then the worship of the Mahāśankha (Temporal bone or Skull). He mentions the four Mantras Dīrgha etc.

Dīrghatrayam=Ā, Ī, Ū

Māyā with these (vowels)

Sṛṣṭi=Ka

Sadīrghapa=Pā

Pratiṣṭhā=Ā along with that

Māmsam=La

Therefore La

Pavana=Ya

Hṛdayam=Namaḥ

These Mantras is—"Hrām Hrīm Hrūm Kalīkapālāya Namaḥ".

74. Hamsa etc. Hamsa=Sa

Hari Bhujaṅgeśau=Ta and Ra

Joined to them and three Dīrghas and Anusvāra. The other things the form itself. Therefore the second Mantra here is "Strām Strīm Strūm Tāriṇīkapālāya Namaḥ".

75. Kham etc. Kham=Ha.

It is used along with three long Vowels and Anusvāra.

Vāma Dīrganvito Meṣa=Na+Ī=Nī. Thereafter the form itself. Therefore the third Mantra is—"Hām Hīm Hūm Nīlā-kapālāya Namaḥ".

76-79. He says the fourth one Māyā etc.

Māyā=Hrīm

Strībījam=Strīm

Arghnīnduyutam Kham=Hūm

Svarga is the form itself Khādima=Ka

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Pālaya etc. the form itself Sarva, Sarvodbhava, Sarvaśuddhi maya these three words should be used in the dative case beyond this the form itself

Dīrghā Rati=Ṇā
Vāyu=Ya
Śubhrā (the form itself)
Anila=Ya
Surābhājanāya the form itself
Bhagī Satya=Da+E=De
Vī etc. the form itself
Hṛt=Namaḥ

Then the fourth Mantra of 56 syllables is—"Hrīm Strīm Hūm Svargakapālāya Sarvādhārāya Sarvodbhavāya Sarvaśuddhi Mayāya Sarvāsura Rudhirāruṇāya Śubhrāya Surābhājanāya Devī Kapālāya Namaḥ".

The devotee shall worship the skull with these four Mantras. Then he worship the Solar disc with the Mantra "Am Arka Maṇḍalāya Namaḥ". Then he utters the Mūla Mantra and fills the receptacle with water considering it to be Sudhā (liquor). There he drops scents, flowers raw rice grains etc. Sudhā here is Surā (liquor) and this is a mystic secret.

80-81. Trikhaṇḍām Mudrām Badawā. The devotee worships the lunar disc in the water uttering "Om Soma Maṇḍalāya Namaḥ". Then with the eleven syllabled Mantra he shall inspire the water eight times. The definition of Trikhaṇḍa Gesture—The keep the palms back to back clearly. Then the thumbs shall be made touching each other equally. The two index fingers should be made to go inside the two ring fingers. O great goddess ! the small fingers should be placed in their own position. This is called Trikhaṇḍā and is used in the rites invoking goddess Tripurā.

He mentions the eleven syllabled Mantra :—

Vāg etc.
Vāk=Ai
Śakti=Hrīm
Padmā=Śrīm
Rephānugraha Binduyuk Gaganam=Ha with R+Av+M
=Hraum
Mūla Mantra=the five syllabled Mantra mentioned before

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Hamsamanusarga Samanvitam Viyat=
Ha+S+Au+Kisarga=Hsau
Dīpikendvāḍhyo Varāha=Ha+Ū+M=Hūm
The Mantra therefore is "Aim Hrīm Śrīm Hraum"
"Om Hrīm Hūm Phaṭ Hsau Hūm".

82. The devotee shall drop liquor in the water uttering Hrīm showing the Madrās of Śaṅkha and Yoni. Their definitions are—

Śaṅkhamudrā - The left thumb is held with the first of the right hand. The first is twined face upwards. The thumb then is put out. The remaining fingers of the left hand are spread out all being held close together. They touch the right thumb. This Mudrā of Śaṅkha is the giver of prosperity.

Yonimudrā—The two small fingers are put close together. The ring fingers are held with the two index fingers beneeth the long middle fingers touching the top of the ring fingers the two thumbs are placed. This is called Yoni Mudrā.

83. Tātrā=There *i.e.* in the water used as material of worship. After conceiving the form of the mystic diagram in the form of the circle eight petels and hexagon and meditating on the goddess he shall worship uttering the Mūla Mantra.

84. Thereafter he shall perform Tarpaṇa (libation) in the Arghya water with all the fingers beginning with index finger joined to the thumb, uttering Mūla Mantra.

85-86. Kham etc.
Kham=Ha
Manu=Au
Bhṛgu=Sa

Tathā means in the same way *i.e.* Ha with Sa etc. Dhruva=Om. The Mantra for Tarpaṇa is "Om Hraum Hsau Namah". With this Mantra he shall perform the libation of Ānandabhairava.

87-88. After performing the Arghya rite he shall worship her in the pedestal having the nine Śaktis beginning with Medhā.

89. He mentions the Dhyāna of Gaṇeśa and others with Pāśa etc. The good and the trident in the right hands, the noose and the skull in the left hands. He possesses the group of ornaments.

90. Trident is in the right hand of Baṭuka.

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91. Sword and trident in the right hands of Kṣetrapāla.

92. In the right hands of the Yoginīs the noose and the phallus.

93. Akṣobhya Vajrapuṣpam Pratīccha Svāhā in the Mantra for the sage.

96-98. The first letters of the names alongwith Anusvāra constitute the beginning of the Mantras alongwith Praṇava Vajra etc. are used in the end. There in the vocative case. They are the Mantras for Vairocana and others viz.—

Om Vaim Vairocana Vajra Puṣpam Pratīccha Svāhā
Om Am Amitābha „ „ „ „
Om Pam Padmanābha „ „ „ „
Om Śam Śaṅkhapāṇḍura „ „ „ „
Om Lām Lāmake „ „ „ „
Om Mām Māmake „ „ „ „

In the worship of Padmāntaka etc. also the Mantrās are to be used like this.

100-104. He mentions the Mantra for the offering of oblation at the conclusion of the daily adoration. Tāra etc.

Tāra = Om
Māyā = Hrīm
Vāla = Va that with Netra = Vi
Gadī = Kha
Kūrma = Ca
Dīrgha Agni = Rā
Meru = Kṣa
Bhṛgu = Sa
Ramā = Śrī
Māyā = Hrīm
Astra = Phaṭ
Agni Priyā = Svāhā.

The other things the form itself. The Mantra of 52 syllables. then becomes—

"Om Hrīm Śrīmadekajaṭe Nīlasarasvatī Mahogra Tāre Devi Kha Kha Sarvabhūta Piśāca Rākṣasān Grasa Grasa Mama Jāḍyam Chedaya Chedaya Śrīm Hrīm Phaṭ Svāhā".

106-109. He explains another feat Uparāga etc. At the time of the eclipse he shall catch hold of a floating log in the lake by means of the teeth. Then a stylus is to be made with

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it. It is dumpped in the mixture of oil honey and liquor. With that the Mantra is written on a lotus leaf. It is then surrounded with the letters of the alphabet. Then a sacrificial pit is dug. The leaf is placed underneath fire is kindled above. Homa is performed therein with a thousand red lotus flowers smeared with Cow's milk. The Mantra to be uttered is the sixteen syllables Mantra. At the end of the Homa he shall offer oblation with flesh. At mid-night he shall offer a mottoes oblation. If this is performed he shall achieve the power mentioned before.

110-111. He mention the sixteen syllabled Mantra Tāra etc.

Tandrī=Ma

Dīrgham Viyat=Hā

Lohita=Pa

Viṣabhagārūdha Atri=M+E+Da=Dme

Anilo Jhiṇṭīṣāḍhya=Y+E=Ye

Then the Mantra is "Om Padme Padme Mahāpadme Padmāvatīye Svāhā".

113-115. Alike=In the forehead. The meaning is he shall make the mark on the forehead.

116-117. Virodhinaḥ=The enemies

Uccāṭayati=Ousts

Kṣārāḍhyaniśayā=With turmeric mixed with black salt.

118. He explains the mystic diagram with the words Ṣaṭ etc. In the middle of the hexagon the Mūla Mantra and the name of the beneficiary is written [is protect such and such a man]. In the filaments of the eight petalled figure the vowels with Anusvāra Am—Ām etc. are written in pairs. In the petals the letters of the eight classes are written. Externally the square is drawn.

119. Jatujanmanā=Coming out of lac with the juice.

124. Tārā etc. Gopyā=Should be preserved *i.e.* should not be revealed. The devotee should not tell others that he is the devotee of the goddess.

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V Taranga

1-2. Now the different Tārā Mantras are being mentioned. They are bestowers of supernatural powers quickly. Of the seven syllabled great Mantra practised by Brahmā the creator as a follows :—

"Om Trīm Hrīm Hum Trīm Hum Phaṭ".

3-4. Two separate Mantras are being mentioned here. Both of them are practised by Viṣṇu. The first one is of twelve syllables and the second one of seven syllables.

The first one shall be "Aim Hrīm Śrīm Klīm Sauḥ Hum Ugratāre Hum Phaṭ".

The second one will be "Om Hum Hrīm Klīm Sauḥ Hum Phaṭ". The Mantra bestows supernatural powers.

5. In the two Mantras mentioned before the fifth Bīja had been Sauḥ. There Ha should be added in the beginning and Ra in the end. Then two Mantras practised by Caturmukha (*i.e.* four faced creator) can be evolved as follows (a) "Aim Hrīm Śrīm Klīm Hasaur Hum Ugratāre Hum Phaṭ" and (b) "Om Hum Hrīm Klīm Hasaur Hum Phaṭ".

6-8. Thereafter two Mantras of Ekajaṭa are explained. The first one is six syllables and the second of five syllables. (a) Om Hrīm Hum Hrīm Hum Phaṭ (b) Trīm Hum Hrīm Hum Phaṭ.

Thereafter the five syllabled Mantra practised by Nārāyaṇa. It is the bestower of all supernatural powers. It is as follows :—

"Trīm Hum Phaṭ Klīm Aim".

The sage of the foregoing eight Mantras is Śakti the son of Vaiṣṭha.

9. The Meter is Gāyatrī and the deity is Tārakā. After

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performing Nyāsa as before the devotee shall meditate on Tārā in the lotus like heart.

10. (Dhyāna) For the purpose of attaining all prosperity. I resort to the three eyed goddess Tārā who is clad in white garments, who lustre is that of the autumnal moon who has fine ornaments, who is bedecked by the digit of the moon, and who holds in her right hand a knife and in the left hand the skull.

11. The procedures for Japa, Pūjā etc. of these Mantras are as before (IV Taraṅga 86-88). If the Homa is performed with Paramānna (rice boiled in Milk) mixed with honey the devotee shall be the storehouse of learning.

12. While meditating on the goddess the colours of the complexion of the deity varies with the rites. If the rite is for capturing and attracting are, the colour is red, in stunning rite golden colour, in the rite for bringing about death the colour is black in ousting rites smoke coloured and in Śānti rites (colmness of tranquillity) white.

13. Of what avail is talking much ? All these Mantras when perfectly mastered they will certainly fulfil all earthly desires of men.

14-16. The twenty two syllabled Mantra of Ekajaṭā is explained as follows :—

"Om Namo Bhagavati Ekajaṭe Vajrapuṣpam Pratīccha Svāhā".

"Om obeisance to you O Goddess Ekajaṭā, accept the adamantive flower, Svāhā".

This Mantra bestows all supernatural powers. The sage is Patañjali, the metre is Gāyatrī and the deity is Ekajaṭā. The Ṣaḍaṅga is to be performed by the Māyābīja with six long Vowels. The meditation, adoration and other rites should be performed as in the previous Mantra.

17-19. The Mantra of Nīlasarasvatī is explained now. It is of fourteen syllables and it bestows all the supernatural powers. It is as follows :—

"Om Śrīm Hrīm Hsauḥ Hum Phaṭ Nīlasarasvatyai Svāhā".

The sage is Brahmā, the metre is Gāyatrī and the deity is Nīlasarasvatī. The Ṣaḍaṅga is to be performed with the sections of the Mantra split in the syllables 2, 1, 1, 2, 6 and 2.

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Thereafter the devotee meditates on the goddess who bestows all the supernatural powers.

20. (*Dhyāna Verse*) I gladly resort to that goddess Nīlasarasvatī who holds in her left hands the bell and the skull and in her right hands the trident and the sword, who is adorned by the digit of the moon and who tramples a beast beneath her feet.

21. The procedure for Japa, Pūjā etc. is mentioned as in the case of the previous. This Mantra will practised and mastered especially bestows victory in arguments to the men.

22-23. Another Tārā Mantra is being explained now. It is of thirty two syllables as follows :

"Om Hrām Hum Namas Tārāyai Mahātārāyai Sakala Dustarāmstāraya Tāraya Tara Tara Svāhā".

(Obeisance to Tārā to Mahātārā, convey beyond the impassable, take (us) across, cross cross Svāhā). Its adoration etc. is considered the same as before.

24. Now I shall mention the Queen of all Vidyās. It is rarely accessible even to the lord of the gods. After attaining it and strictly devoted to its adoration men realize whatever they wish.

25-28. The Mantra is of thirty two syllables. It is considered Mahāvidyā. If it is properly served it bestows enjoyment and salvation. It is as follows :

"Aim Hrīm Śrīm Klīm Saum Klīm Hrīm Aim Blūm Strīm Nīlatāre Sarasvati Drām Drīm Klīm Blūm Sah Aim Hrīm Śrīm Klīm Sauḥ Sauḥ Hrīm Svāhā".

29. The sage is Brahmā. The metre is Anuṣṭup. The deity is Sarasvatī. The Ṣaḍaṅga is based on splitting the Mantra at the syllables 5, 5, 8, 5, 5 and 4.

30. (*Dhyāna Verse*) I resort to Nīlasarasvatī who is seated on a corpse, who is adorned with serpents, who holds in her right hands the knife and the trident and in her left hands the skull and the cup, who has the garland of skulls and who has three eyes.

31. The devotee shall repeat the Mantra four hundred thousand times and shall perform 40,000 Homas with sweetened Kimśuka flowers with great faith and free from lethargy.

32-34. The adoration is on the pedestal mentioned before in the manner being explained presently.

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First a triangle is drawn and then another so as to make six cornered figure. Then lotuses of eight, sixteen, thirty-two and sixty four petals are drawn one outside the other. The Bhūpura is drawn with three lines all round. A square envelops all.

After drawing this mystic diagram it shall be worshipped outside (*i.e.* beginning from the exterior).

Vighneśa is to be worshipped on the south-east of the exterior square.

35-38. In the north-west corner Kṣetrapāla is to be worshipped and Bhairava in the north-east. All the Yoginīs are to be worshipped in the south-west and the preceptor on the left of the square.

In the first line of the Bhūpura the eight supernatural powers are to be worshipped in the quarters beginning with the east. They are Aṇimā, Laghimā, Mahimā, Īśitā, Vaśitā, Kāmapūraṇī, Garimā and Prāpati.

The Bhairavas are to be worshipped in the second line of the Bhūpura. They are Asitāṅga, Ruru, Caṇḍa, Krodha, Unmatta, Kapālin, Bhīṣaṇa, and Saṁhāra. They are the eight Bhairavas.

39-40. In the third line of the Bhūpura the mothers are to be worshipped in the quarters beginning with the east. The eight mothers are Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇikā, Cāmuṇḍa who is remembered as the seventh and Mahālakṣmī.

41. After adoring the first Āvṛti thus the devotee shall show the gesture of Yoni. In the sixty four petalled lotus as money Śaktis are to be worshipped.

42-48. The sixty four Śaktis are as follows :

(1) Kuleśī (2) Kulanandā (3) Vāgīśī (4) Bhairavī (5) Umā (6) Śrī (7) Śāntā (8) Caṇḍā (9) Dhūmrā (10) Kālī (11) Karālinī (12) Mahālakṣmī (13) Kaṅkālī (14) Rudrakālī (15) Sarasvatī (16) Vāgvādinī (17) Nakulī (18) Bhadrakālī (19) Śaśiprabhā (20) Pratyaṅgirā (21) Siddalakṣmī (22) Amṛteśī (23) Caṇḍikā (24) Khecarī (25) Bhūcarī (26) Siddhā (27) Kāmākṣī (28) Hiṅgulā (29) Balā (30) Jayā (31) Vijayā (32) Ajitā (33) Nityā (34) Aparājitā (35) Vilāsinī (36) Ghorā (37) Citrā (38) Mugdhā (39) Dhaneśvarī (40) Someśvarī (41) Mahācaṇḍā (42) Vidyā (43) Haṁsī (44) Vināyakā (45) Vedagarbhā (46) Bhīmā (47) Ugrā (48) Vaidyā (49) Sadgati (50) Ugreśvarī (51) Candragarbhā (52) Jyotsnā

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(53) Satyā (54) Yaśovatī (55) Kulikā (56) Kāminī (57) Kāmyā (58) Jñānavatī (59) Ḍākinī (60) Rākinī (61) Lākinī (62) Kākinī (63) Śākinī and (64) Hākinī. These are all bestowers of supernatural powers.

49. When the adoration of the second Āvaraṇa is over the devotee shall show the Khecarī Mudrā. These Śaktis are to be worshipped in the thirtytwo petalled lotus.

50-52. They are—

(1) Kirātā (2) Yoginī (3) Vīrā (4) Vetāla (5) Yakṣiṇī (6) Harā (7) Ūrdhvakeśī (4) Mātaṅgī (9) Mohinī (10) Vaṁśavardhinī (11) Mālinī (12) Lalitā (13) Dūtā (14) Manojā (15) Padminī (16) Dharā (17) Varavarī (18) Chatrahastā (19) Raktanetrā (20) Vicarcikā (21) Mātṛkā (22) Dūradarśī (23) Kṣetreśī (24) Raṅginī (25) Naṭī (26) Śānti (27) Dīptā (28) Vajrahastā (29) Dhāmrā (30) Śvetā (31) Sumaṅgalā and (32) Sarveśvarī (This name is missing in the Text. The name is taken from the next set).

53-55. After adoring in the third Āvaraṇa the devotee shall show the Bīja Mudrā.

Thereafter the sixteen Śaktis are to be worshipped in the sixteen petalled lotus.

They are (1) Mugdhā (2) Śrī (3) Kurukullā (4) Tripurā (5) Totalā (6) Kriyā (7) Rati (8) Prīti (9) Bāla (10) Sumukhī (11) Śyāmalāvilā (12) Piśācī (13) Vidārī (14) Śitalā (15) Vajrayoginī and (16) Sarveśvari.

After the adoration the devotee shall show Sṛṇimudrā (The gesture of the goad).

56-59. In the eight petalled lotus the eight Sarasvatīs are to be worshipped with their respective Mantra. In the eastern petal Vāgīśvarī is to be worshipped with the following twenty four syllabled Mantra :

"Om Namaḥ Padmāsane Śabdarūpe Aim Hrīm Klīm Vada Vada Vāgvādinī Svāhā".

In the south eastern petal Citreśvarī is to be worshipped, with the following twelve syllabled Mantra :

"Klīm Vada Va da Citreśvari Aim Svāhā".

60. In the Southern petal Kulajā is to be worshipped with the following eleven syllabled Mantra :

"Aim Kulaje Aim Sarasvati Svāhā".

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61. In the south western petal Kīrtīśvarī is to be worshipped with the following thirteen syllabled Mantra—

"Aim Hrīm Śrīm Vada Vada Kīrtīśvari Svāhā".

62. In the western petal Antarikṣa Sarasvatī is to be worshipped with the following twelve syllabled Mantra—

"Aim Hrīm Antarikṣa Sarasvatī Svāhā".

63-65½. In the north western petal Ghaṭasarasvatī is to be worshipped with the following 43 syllabled Mantra —

"Hasaṣphram Hasrauh Aim Hrīm Śrīm Drīm Drīm Klīm Blūm Sah Ghrīm Ghaṭasarasvati Vada Vada Tara Tara Rudrājñayā Mamābhilāṣam Kuru Kuru Svāhā".

(O Ghaṭasarasvatī speak speak cross cross, at the bedding of Rudra fulfil my desire).

66-69. In the northern petal Nīlā is to be worshipped with the following nine syllabled Mantra—

"Blūm Vem Vada Vada Trīm Hum Phaṭ".

In the north eastern petal the devotee shall worship Kiṇi Sarasvatī with the following nine syllabled Mantra—

"Aim Haim Hīm Kiṇi Kiṇi Vicce".

After the adoration of the fifth Āvaraṇa the devotee shall show "Kṣobha Mudrā".

70. Six of the Śaktis mentioned before beginning with Ḍākinī should be worshipped in the six corners of the hexagon. At the end of the adoration of the sixth Āvaraṇa the devotee shall show Drāviṇī Mudra.

71. In the triangle the three deities *viz.* Parā, Bālā and Bhairavī should be worshipped. At the close of the adoration of the seventh Āvaraṇa the Karṣiṇī Mudra should be shown.

72-74. After the worship of Tāreśī the aspirant can get the fulfilment of all his desires.

Everyday at the cross roads the devotee shall offer oblation to Gaṇeśa, Kṣetrapāla, Yoginī, Bhairava and Tārā. The articles for oblation shall be meat, cooked black gram, vegetables, ghee, milk pudding, sweet pies etc. The goddess bestows whatever is desired as a result of this.

I shall mention the three types of Dhyāna based on Sattva etc.

75-76. Of these the Śṛṣṭidhyāna (Meditation of creation) is as follows : —

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The devotee shall meditate on the goddess wearing white cloth. She is seated on a Swan. She wears pearl ornaments. She has four faces and eight hands. In her left hands she holds lotus Abhaya, noose and the Śakti (trident) and in her right hands Vara, waterpot, rosary garland and flower-garlands. She has to be meditated in the ocean of sounds and words.

77-78. The Sthiti Dhyāna is as follows :

The goddess is to be meditated on as stationed in the Śvetadvīpa. She is clad in red garments, seated on a red throne. She is bedecked in golden ornaments. She is single faced with four hands holding in order the rosary garland, the liquor goblet, fearlessness and the excellent boon (gesture).

79-82. The Saṁhāra Dhyāna is as follows :

The goddess has to be meditated as wearing black garments and stationed in a boat. She is well bedecked in ornaments of bones. She has nine faces and eighteen hands holding in order Abhaya, axe, ladle, sword, Pāśupata (arrow) plough, Bhiṇḍi (weapon), trident, mortar, knife, Śakti javelin, trident, the destructive weapon, the thunderbolt, the noose, the Khaṭvāṅga (skull topped club) and the club. She is stationed in the blood sea.

The use of Saṁhāra Dhyāna is in those terrible rites of destruction. In the rites of ostracism and captivating persons the Sthitidhyāna has to be performed and in those rites such as Śānti (quietening, appeasing) and Pauṣṭika (nutritional) the Sṛṣṭidhyāna has to be performed.

After fully mastering the Mantra the devotee can be a veritable Vācaspati (preceptor of gods) *i.e.* a great scholar.

83-85. There are some rites for the purpose of fulfilling specific desires. They are being mentioned—This Mantra has to be written on the tongue of a child soon after the umbilical cord has been cut with a stylus made of Dūrvā grass dipped in Rocanā pigment. As soon as he reaches his eighth year he becomes a great scholar of all lores.

The aromatic root Vacā should be inspired with this Mantra ten thousand times. Then it should be tied to the neck of a child after duly offering the oblations as mentioned before. When he reaches his 12th year he shall eat it. Thereby he becomes a great poet.

86. Take a Kaṣa (A fewgrams) of the oil of Jyotiṣmatī

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and inspire it with the Mantra. At the time of eclipse if any one stands in water and takes it in he shall become a great scholar.

87-88. The devotee fully engrossed in the mind about the Mantra shall seat himself on a dead body without fear or shame in the cross way or cremation ground and repeat this Mantra at midnight. He shall hear the following words – "Be a perfect master of all lores. Achieve all supernatural powers".

89-90. Call together two eight year old children born of scholarly families. Make them sit and place the hand on their heads repeating the Mantra Om doing so the two children will begin to argue the teneto of Vedānta and Nyāya. If there is any one curious enough to know the efficacy of the Mantra, let him see the miracle for himself.

91-93. In a secluded plantain grove the devotee shall make a raised platform of great beauty. Seating himself there he shall repeat the Mantra duly one million and two hundred thousand times. At the conclusion of the Japa he shall offer oblations meditating on the goddess thus—The goddess is stationed in a grove abounding in the following trees such as Punnāga, Campaka, Aśoka and Rambhā (banana). She is seated on a swing rocked by a servant maid. She wear a smiling face. By doing so the devotee, ere long, achieves everything he desires.

94-95. The devotee shall repeat the Mantra ten thousand times seated in the cremation ground without any clothes on and with hairs let looṣe (untied) on the fourteenth day in the dark half of the lunar mouth. He shall attain eloquency of speech.

By a person who desires learning, happiness, wealth, nourishment, prosperity, long life, fame, strength women and beauty the goddess Tārā should be served continuously.

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COMMENTARY

V Taraṅga

1. He mentions that worshipped by Brahmā with Vahni etc. R+Ī+M+Kāmikā (*i.e.* Ta)=Trīm.

2. Varma Ruddā Bhuvaneśī=Coming between two Varman. Therefore the Mantra is "Om Trīm Hrīm Hum Trīm Hum Phaṭ".

3. He mentions that worshipped by Viṣṇu with the words Vāg etc.

Kāma=Klīm

Anugrahasargavān Hamsa=Sauḥ

Therefore the Mantra is "Aim Hrīm Śrīm Klīm Sauḥ Hum Ugratāre Hum Phaṭ".

4. The second Mantra worshipped by Viṣṇu is explained with the words Tārā etc.

Śiva=Hrīm

Bhṛgu=Sa

Thereafter the mantra is "Om Hum Hrīm Klīm Sauḥ Hum Phaṭ".

5. He mentions two Mantras worshipped by Caturmukha (the fourfaced creator) with the words Etayoḥ etc. Etayoḥ=Of the two just mentioned before *i.e.* of the twelve syllabled and seven syllabled Mantras. The fifth Bīja is in form of Sau. If H in the beginning and R in the end is added those two Mantras can be evolved. They are worshipped by Caturmukha.

Hādirāntima=H in the beginning R in the end. Therefore the first Mantra is "Aim Hrīm Klīm Hasaur Hum Ugratāre Hum Phaṭ". The second one is "Om Hum Hrīm Klīm Hasaur Hum Phaṭ".

6. He mentions the two Mantras of Ekjaṭā with the words Tārā etc,

Agnitrimūrtīnduyuk Hari=R+Ī+M+Ta=Trīm

The other words are clear. The Mantras then are—

"Om Hrīm Hum Hrīm Phaṭ" is the first

"Trīm Hum Hrīm Hum Phaṭ" is the second.

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7. He mentions the Mantra of Nārāyaṇa with the words Repha etc.

Repha=R Śānti=Ī

Anusvāra Yukta Ṇānta (Ta)=Trīm

Therefore the Mantra is "Trīm Hum Phaṭ Klīm Aim".

8. He mentions the sage etc. of the eight Mantras mentioned with the words Amūṣām etc.

Gāyatrī is the metre. Tārā is the deity. As before with the Māyā Bīja together with six long vowels=Hrām Hrīm etc.

10. He mentions the Dhyāna Śveta etc. Knife is in the right hand.

11. He mentions the different performances with the words Madhu etc.

14. He mentions Ekajaṭā Mantra with the words Māyā etc.

Jalam=Va

Vahnyāsanagatā Sthirā=R with Ja=Jra.

Therefore the Mantra is "Om Hrīm Namo Bhagavatyekajaṭe Mama Vajra Puṣpam Pratīccha Svāhā".

17-18. He mentions Nīlasarasvatī with the words Ramā etc.

Vyāpinyārūḍhau=Having Au

Bhṛgu=Sa "Rasvatyai" is the form itself

Ṭha Dvayam=Svāhā

Therefore the Mantra is "Om Śrīm Hrīm Hsauḥ Hum Phaṭ Nīlasarasvatyai Svāhā" Manuvarṇa=having 14 syllables.

19. He mentions Ṣaḍaṅga by the word Netra two letters (syllables) are indicated Candra refers to one Aṅgas=O.

20. He mentions Dhyāna with the words Ghaṇīa etc. The trident and the sword in the right hand. Bell and the skull in the left.

22-23. He mentions mother Mantra with the words Māyā etc.

Sāmāyā Anantasamyuktā=Hrām

Ṅeyutā Tārā=Tārāyai (20 Tārā)

Sā Mahāpadādyā=Mahā Tārāyai

Bhṛgu=Sa

Bahmā=Ka

Analāntima=La.

The other words are clear Tathā Tārādyā=Having Trīm Bīja in the beginning.

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Therefore the Mantra is :

"Om Trīm Hrām Hum Namastārāyai Mahātārāyai Sakala Dustarāmstāraya Tāraya Tara Tara Svāhā".

24. He mentions the queen of all Vidyās of thirty two syllables with the words Vidyā etc.

25. Manojanmā=Klīm
Hamsa=Sa
Anugrahabinduyuk=with Au and M .∴. Saum
Lārdhīśabinduyuk Phānta=L+Ū+M with Ba=Blūm.

26. Strī Bījam=Strīm
Sarephau=Having R
Śeṣavāmākṣisamyutau=Having Ā and Ī respectively
Atrī=Da letter twice.

27. Sānusvārau (Having M .∴. Drām, Drīm)
Kāma Bījam=Klīm
Māṁsārdhī Binduyuk=Having La and Ū with M
Phānta=B (Hence) Blūm
Sargī Bhṛgu=Saḥ
Hṛllekhā=Hrīm.

Therefore the Mantra is—

"Aim Hrīm Śrīm Klīm Hrīm Aim Blūm Strīm Nīlatāre Sarasvatī Drām Drīm Klīm Blūm Saḥ Aim Hrīm Śrīm Klīm Sauḥ Sauḥ Hrīm Svāhā".

29. He explains Ṣaḍaṅga with Pañca etc.

30. He mentions Dhyāna with Śava etc. Knife and trident in the right hands.

31. Kimśukaiḥ=With Palāśa flowers (Butea frondosa).

49. After worshipping the sixtyfour Śaktis in the sixty-four petalled lotus he shall show Khecarī Mudrā. Its definition is—"O goddess ! most excellent of the excellent ones, this is what is called Khecarī Mudrā *viz.*—The left hand is kept over the right. Then the right hand over the left. Manytimes this is repeated. The small finger and the ring finger are pressed by the index fingers in the same order. The middle fingers are kept above all. O great goddess, the thumbs are to kept loose".

53. The devotee shall show the Bīja Mudrā after worshipping the third Āvaraṇa. Its definition is—O beloved, this is called Bīja Mudrā. It is the bestower of all supernatural powors. The hands should be clearly turned back in the shape of a half

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moon. The two fingers the index and the thumb should be simultaneously put together and fixed to the middle fingers held beneath by the small finger. In the same manner the ring fingers should be kept crooked and placed beneath all".

55. After worshipping in the sixteen petalled lotus the devotee shall show Sṛṇi Mudrā *i.e.* the gesture of goad. This gesture has been defined before.

56. It has been mentioned that the eight Sarasvatīs should be worshipped in the eight petalled lotus. He wants to explain their mantras in order. Hence at the outset he mentions Vāgīśvarī Mantra with the words Tāra etc

Lohita=Pa

"Vaikuṇṭhā Nantasamyutah Satyaḥ"=M and Ā with Da *i.e.* Dmā.

57. Bhṛgu=Sa. The other things are clear. Therefore the Mantra is—

"Namaḥ Padmāsane Śabda Rūpe Aim Hrīm Klīm Vada Vada Vāgvādinī Svāhā". Vedakṣivarṇavān=having twenty-four syllables.

58. He explains Citreśvarī Mantra with the words Varāha etc.

Varāha Hamsa Cakrīndrasamyutā Bhuvaneśvari means Ha—Sa—Ka—La and Hrīm (This is a puzzle).

59. Vada Vada Citreśvarī Aim Svāhā forms part of the puzzle with six syllables.

Therefore the Mantra is one "Klīm Vada Vada Citreśvari Aim Svāhā".

Vahnau means in the south-east corner.

60 He explains Kulajā Mantra Vāg etc.

"Aim Kulaje Aim Sarasvatī Svāhā".

61. He explains Kīrtīśvarī Mantra etc.

"Aim Hrīm Śrīm Vada Vada Kīrtīśvari Svāhā"

Vasu=Agni.

62. He explains Antarikṣasarasvatī Mantra Vāg etc.

"Aim Hrīm Antarikṣasarasvati Svāhā".

63-65½. He mentions Ghaṭasarasvatī Mantra Varāha etc.

Evamvidhāyoniḥ=The letter E like this. How ?

Varāha Hamsa Caṇḍīśajanārdana Kṛśānuyuk=Having Ha—Sa Kha - Pha – Ra

Sendu=Having M. This is also Kūṭam (puzzle).

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Manu=Au How ?
Lakulī Bhṛgu Vahnīnduyuk=Ha—Sa—Ra—M—united
Śanti=Ī with Aruṇādi
Aruṇa – Ha
Bhṛgu=Sa
Śikhī=Pha
Agni=Ra with all these and M
Vāk=Aim
Māyā=Hrīm
Śrī=Śrīm
Iṣubījāni=Bījas of Bāna *i.e.* Drām – Drīm—Klīm—Blūm—Sa—Ghrīm—this is form itself
Ṭāyutā=having the instrumental form of Rudrājñā is Rudrājñayā
Kṛṣṇavartmanaḥ of Agni
Agnipreyasī=Svāhā

Therefore the Mantra is "Hasaphram Hasrau Hasphrīm Aim Hrīm Śrīm Drām Drīm Klīm Blūm Saḥ Ghrīm Ghaṭa Sarasvatī-ghaṭe Vada Vada Tara Tara Rudrājṇayā Mamā Bhilāṣam Kuru Kuru Svāhā". Guṇavedārṇa=having 43 letters.

66-68. Nīlā Mantra is explained Bhūdhara etc.

Ardhīśa=Ū
Bhūdhara=Ba
Indra=La

United with them and Bindu. Hence Blūm. Ve Vada Vada form itself.

Therefore the Mantra is "Blūm Ve Vada Vada Trīm Hum Phaṭ".

He explains Kiṇi Mantra Vāg etc.

Adharākrāntonakulī=Aim.

Therefore the Mantra is "Aim Haim Hrī Kiṇi Kiṇi Vicce".

69. After worshipping the eight Sarasvatīs Kṣubhamudrā is to be shown. Its definition is—This is the Mudrā called Kṣobha, that makes everyone agitated : One middle finger is placed on another middle finger checked by the small finger and the thumb. The index fingers are made erect like a stick and the two ring fingers are kept over the middle one.

70. Ḍākinī etc. are mentioned before *viz.* – Ḍākinī, Rākinī, Lākinī, Kākinī, Sākinī and Hākinī. The definition of Drāvinī

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Mudrā is mentioned after defining Kṣobha Mudrā. In this same Mudrā if the middle fingers are kept straight. O Parameśāni, it is considered Vidrāviṇī.

71. Parā Bāla Bhairavī—These are to be worshipped with their respective Mantras—

"Hrīm Parayai Namaḥ
Aim Klīm Sauḥ Bālāyai Namaḥ
Hsaim Hklīm Hsauḥ Bhairavyai Namaḥ"

The definition of Ākarṣiṇī Mudrā is—O Parameśvari, The small finger and the ring finger is on a par with the middle and index fingers having the form of a goad. This Ākarṣiṇī Mudrā is capable of attracting the three worlds.

75. He mentions Sāttvika Dhyāna Śveta etc. The water pot, Vara, the rosary and the flower garland are in the right hands. The others are in the left hands.

77-78. He explains Rājasa Dhyāna Rakta etc. The rosary and Vara in the right hands. The others in the other hands.

79-81. The Tāmasa Dhyāna is explained Kṛṣṇa etc. The axe, ladle, sword, mallet, knife, trident, thunderbolt, noose and the club in the right hands. The other weapons in the left hands.

82. Krūreṣu=in the death dealing rites. The Tāmasa Dhyāna is intended for it. In the ostrecising and captivating rites the red one. In Śanti and Puṣṭi rites the white one.

90-93. Both the children become Naiyāyika and Vedāntin and begin to argue.

94-95. Nirvāsā=having no clothes
Viśikha=One who has let loose the hairs without tying them
Kṛṣṇa Bhūtāhe=On the fourteenth day in the dark half of the lunar mouth.

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VI Taranga

1-2. I shall now explain the Mantra of Chinnamastā (goddess with decepitated form) that yields benefits quickly.

The Mantra is "Om Śrīm Hrīm Hrīm Vajravairocanīye Hrīm Hrīm Phaṭ Svāha".

3. The Mantra is of seventeen syllables Bhairava is considered the sage of this Mantra. The metre is Samrāṭ, the decepitated form of Bhunaneśvarī is the deity.

4-5½. The Ṣaḍaṅga Nyāsa may be noted as follows :

Om Ām Khaḍgāya Hrtm Hrīm Phaṭ Hṛdayāya Svāhā
on the small fingers

Om Īm (Su) Khaḍgāya Hrīm Hrīm Phaṭ Śirase Svāhā
on the ring fingers

Om Ūm Vajrāya Hrīm Hrīm Phaṭ Śikhāyai Svāhā
on the middle fingers

Oum Aim Pāśāya Hrīm Hrīm Phaṭ Kavacāya Svāhā
on the index fingers

Om Aum Aṅkuśāya Hrīm Hrīm Phaṭ Netratrayāya Svāhā
on the thumbs

Om Aḥ Vasvrakṣa Hrīm Hrīm Phaṭ Astrāya Phaṭ
on the palms and backs of the hands.

These mantras are for the Aṅga Nyāsa. They end with Svāhā and begin with Om. After performing the Nyāsa the devotee shall meditate on the goddess as follows.

6. (*Dhāyna Verse*) I resort to goddess Chinnamastā woo shines in the middle of the solar disc, who holds in, in her left hands her own cut head that has curly locks of hairs, that has kept the mouth wide open and that drinks her own blood dripping down from the neck, who is stationed above Rati and Smara who are

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zealously engaged in sexual dalliance and who is extremely pleased on perceiving her girls friends Ḍākinī and Varṇinī.

7. After meditation the devotee shall repeat the Mantra four hundred thousand times and forty thousand Homas with the flowers and fruits of Palāśa or Bilva.

8-9. *Then the Pīṭhapūjā.* Then the devotee of the pedestal shall be worshipped beginning from Ādhāraśakti and ending with Paratattva [See I—Verses 50-55]. Then the nine Śaktis *viz.* Sayā, Vijayā, Ajitā, Aparājitā, Nityā, Vilāsinī, Dogdhrī and Aghorā should be worshipped in the quarters and the last of the nine Maṅgalā in the middle.

10-11½. The Pīṭha Mantra is of thirty four syllables : "Om Sarva Buddhiprade Varṇanīye Sarva Siddhiprade Ḍākinīye Om Vajra Vairocanīye Ehyehi Namaḥ" [the bestower of all intellect worthy of being described, the bestower of all mireculous powers Ḍākinīye Vajra Vairocanīye come, come obeisance].

The seat should be offered by means of this Mantra. There he should worship goddess Śivā.

12-13. The mystic diagram for this adoration consists of a triangle, two triangles, constituting a hexagonal figure, then the lotus and a square surrounds everything. The worship should begin from the exterior Āvaraṇa and proceeds is versely. The devotee shall worship the weapons thunderbolt etc. on the outside of the square.

14-17. Within the square he shall worship Suraraja (Indra) and others, the guardians of the quarters. He shall then worship in the four doorways of the square the Dvārapālas (Doorkeeper) namely Karāla, Vikarāla, Atikāla (the third) and Mahākāla (the fourth). Then he shall worship the eight Śaktis in the lotus. The Aṅga Mūrtis should be worshipped in the hexagonal figure. Within the triangle ihe goddess of decapitated form and the two, companious (*viz.* Ḍakinī and Varṇinī). The eight Śaktis are Ekaliṅgā, Yoginī, Ḍākinī, Bhairavī, Mahābhairavikā, Indrākṣī, Asitāṅgī (the seventh) and Saṁhāriṇī (the eight).

18-19. Dākinī and Varṇinī should be worshipped with the Mantras Om Aim.

This the Mantra being mastered with the worship etc. the devotee shall attain all desires immediately even if very in accessible, thanks to the favour of the goddess.

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If the devotee performs Homas with Śrī Puṣpa he shall attain wealth and glory ; with Its fruits he will get all the desires.

20-22. If the Homa is performed with Mālatī (jesmine flowers) flowers he shall attain eloquence of speech. If the Havana 5 performed with Campaka flowers he shall have happiness..

The person who offers the flesh of goat smeared with ghee hundred times every day for a mouth can attract all kings to him.

He who performs a hundred thousand Homas with white Karavīra flowers can drive away all ailments and remain happy for a hundred years. If he performs as many Homas with red Karavīra flowers can captivate ministers and kings.

23. By performing Havana with the fruits of Udumbara and Palāśa the devotee shall obtain glory and fortune ; with the flesh of jackal too he attains the same ; with milk pudding the ability to write poems.

24. Good luck is attained through Bandhūka flowers; everything desired, through Karṇikāra flowers ; the devotee can captivate all people through the Homa with gingelly seeds and raw rice grain.

25. Ability to influence and attract (people) is obtained through the menstrual flow of a woman ; everything desired through the Homa with venison ; stunning, through the flesh of buffaloes and also through lotus flowers smeared with ghee.

26. For securing the death of an enemy the devotee shall perform Homa with the feathers of cuckoo in the fire at the cremation ground (funeral pyre) or the feathers of the crow in a fire kindled with Unmatta (Dhatūra) twigs to secure the same benefit.

27. The master of the Mantra gains success in a game of dice, battle, involvement with enemies, distress in the forest or at the gates of the king by meditating on the goddess and repeating the Mantra.

28. In regard to enjoyment of worldly pleasures and attainment of salvation the devotee meditates on the goddess white in complexion, in regard to rites of ostracism, of blue lustre in regard to rites of captivating, of reddish hue ; in regard to rites of destructive character, of smoke coloured form and in stunning rites, of golden lustre.

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29. Oblation should be offered to her at night with liquor etc. for the purpose of attaining miraculous powers.

Now a certain rite is being mentioned, that can bestow all miraculous powers. This should be kept as a great secret.

30-32. At midnight when there is pitch darkness on the fourteenth day in the dark half of the lunar mouth the devotee shall take his bath and wear red garments flowers and unguents. He shall fetch a beautiful young woman for being adored as the representative of Chinna Mastā. She must be in the prime of her youth and virile enough to satisfy five men. She must be kept in good humour with gifts of ornaments. She must be kept smiling continuouly, keeping her hairs loose and dishevelled. She must be adored in fully naked form The devotee shall then repeat the Mantra ten thousand times.

33. Oblation is offered and at the close of the night the woman is sent away fully delighted with monetary gifts. Brahmins should be honoured with the faith that they are (representatives of) deities. They should be fed with different kinds of cooked food.

34. By means of this rite the devotee shall obtain glory and wealth, sons and grandsons, fame and happiness, long life and beautiful women, piety and whatever else is desired.

35. He shall observe vows and restraints on that night if he is desirous attaining learning. In regard to other desires the devotee shall repeat the mantra (even while) going back.

36-37. Why tell more. By means of a correct comprehension of this Vidyā the devotee shall attain the knowledge of all scriptures and lores ; destruction of all sins and all types of happiness. The devotee shall get up early in the morning and repeat the Mantra a hundred times seated on the bed itself. Within six months the master of the Mantra can vanquish any poet in the work of composing poems or even Śukracārya the preceptor of the Asuras.

38-39. This Vidyā has been (Kīlita) by Śiva. Now its Utkīlana (Nailing up) is being mentioned. The devotee shall repeat Om Hrīm Om hundred and eight times both at the beginning and at the end. The Mantra then becomes the bestower of miraculous powers. The practiser of the Mantra desirous of miraculous powers shall keep this procedure a closely guarded secret.

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40. This Chinna Mastā is reputed to be a quick bestower of the desired result in the Kali age.

Now Reṇukā Śabarī Vidyā of the same potency is being mentioned.

41-42. This is a five syllabled Mantra of great efficacy. It is as follows :

"Om Śrīm Hrīm Krom Aim".

Bhairava is considered its sage. The metre is Paṅkti Śabarī called Reṇukā is mentioned as the deity. The entire Mantra of all the five syllables shall be used for the rites of Ṣaḍaṅga Nyāsa.

43-44. The devotee shall meditate on the goddess seated on a dais in a gemstridded pavilion in a beautiful garden abounding in many kinds of trees on the ridges of the golden mountain Meru. *The actual Dhyāna* is as follows : I meditate upon Śabarī who is beautified by the garland of Guñjā fruits, who wears peacock plumes in her ears, who holds the bow in her left hand and the arrow in her right hand and who is clad in bark garments.

45. After meditating thus the devotee shall repeat the mantra five hundred thousand times and Havana fifty thousand times with the fruits of Bilva in the fire kindled by its own twigs.

46. Adoration is performed in the pedestal mentioned before. In the first Āvaraṇa the Ṣaḍaṅga worship is performed. In the second Āvaraṇa the worship of the eight Śaktis of Śabarī is performed.

47. The eight Śaktis are Huṁkarī, Khecarī, Caṇḍāsyā, Chedanī, Kṣepaṇā, Astrī, Huṁkārī, and the eight one Kṣemakārī.

48. The ten guardians of the quarters are to be worshipped in the third Āvaraṇa and Vajra and other weapons in the fourth Āvaraṇa. After realizing it perfectly the devotee shall make use of the Mantra in the requisite activities.

49-51. If the Homa is performed with Mallī flowers people will come under his control ; if with pieces of sugarcane he will attain wealth ; if with the five products of the cow he shall possess wealth ; if with Aśoka flowers he will get sons ; if the Homa is performed with blue lotuses the consort of the king will be under his control ; if the Homa is performed with cooked food he will get foodstuffs ; if the Homa is

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performed with Madhūka flowers he will get everything desired.

This Śabarī Vidyā is reputed to be the bestower of quick benefits in the Kali age.

Now the auspicious Vidyā of Svayamvara Kalā with the benefit as settlement of marriage, is being mentioned.

52-54. It is fifty syllabled Mantra as follows :

"Om Hrīm Yogini Yogini Yogeśvari Yogeśvari Yogabhayamkari Sakala Sthāvara Jaṅgamasya Mukham Hṛdayam Mama Vaśa Mākarṣayākarsaya Svāhā".

The sage of this fifty syllabled Mantra is Pitāmaha the metre is Atijagatī, Svayamvarā the daughter of the king of mountains is the deity.

55-57. The Ṣaḍaṅga Nyāsa is by means of Om Hrīm in the beginning and Vaśya Mohinyai in the end along with the middle ones as follows Jagattraya in regard to Hṛdayāya Namaḥ ; Trailokya in regard to Śirase Svāhā, Uraga in regard to Śikhāyai Vaṣaṭ ; Sarvarāja in regard to Kavacāya Hum ; Sarvastrīpuruṣa in regard to Netra Trayāya Vauṣaṭ and Sarva in regard to Astrāya Phaṭ.

The Vyāpaka (extended application all over the body) should be performed by the Mūla Mantra.

Then the devotee shall meditate on the goddess coming over to woo Mahādeva.

60-61. The mystic diagram for the adoration of Svayamvarā Kalā goddess is as follows. At the outset draw a triangle. Envelop it with a square thereafter hexagonal figure of the combination of two triangles then eight petalled lotus, two ten petalled lotuses one enveloping the other, then sixteen petalled lotus then thirty two petalled one and then sixtyfour petalled one. Three concentric circles cover all these and the exteriormost square enveloping all these. It shall have four doorways. The adoration of the goddess should be performed in this mystic diagram.

62. Pārvatī is worshipped in the triangle and these four are worshipped in the square, *viz.* Medhā, Vidyā, Lakṣmī, and the fourth one Mahālakṣmī.

63. In the corners of the hexagon he shall worship the six Aṅgas and the vowels in the eight petalled lotus. In the two ten

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petalled lotuses the guardians of the quarters and their weapons are to be worshipped.

64. In the sixteen petalled lotus he shall worship Ramā with the Mantra "Om Śrīm Ramāyai Namaḥ". In the thirty petalled lotus he shall worship Śivā with the Mantra "Ām Hrīm Krom Śivayai Namaḥ".

65. In the sixty four petalled lotus Tripurā is to be worshipped with the Mantra "Śrīm Hrīm Klīm Tripurāyai Namaḥ". In the three circles Mahālakṣmī, Bhavānī and Kāmeśvarī are to be worshipped one after the other.

66. In the external square in the four doorways Vighneśvara, Kṣetreśa, the Bhairavas and the Yoginīs are to be worshipped. Thus the adoration of the nine Āvaraṇas is concluded.

67-68. If anyone adores the goddess thus, all the people will be under his control. He who performs Homa with parched grain mixed with Trimadhura (sugar, honey and ghee) obtains desired girl along with wealth and honour.

Thus the Vidyā of Svayamvarā has been mentioned. Now the Madhumatī Vidyā is being mentioned.

69-71. The Madhumatī Mantra is of eight syllables. It is as follows :

"Ām Hrīm Krom Klīm Hūm Om Svāhā".

The sage of this Mantra is Madhu, the Metre is Triṣṭup and Madhumatī is the deity. The five Aṅgas are to be performed by means of the five Bījas and the Astra shall be performed by the Mantra Om Svāhā. Then the learned devotee shall remember the goddess in the forest of Kailāsa abounding in various trees and creepers.

72. *Dhāyna Verse.* I resort to goddess Madhumatī who holds the betal leaf in the right hand and the blue lotus in the left, who is seated on a pedestal studded with jewels and plated in gold, who is attended upon by the maidens of the gods and the serpents and who bestows all objects.

73. The Mantra must be repeated eight hundred thousand times duly. Homa is to be performed eighty thousand times with Bilva leaves. The goddess is to be worshipped in the pedestal with Jayā and other Śaktis.

74-75. The adoration of the Ṣaḍaṅgas is to be performed in the pericarp and the (following) Śaktis in the eight petalled

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lotus. The Śaktis are—Nidrā, Chāyā, Kṣamā, Tṛṣṇā, Kānti, Āryā, Śruti and Smṛti.

At the end Indra and others and their weapons should be worshipped for the sake of happiness. He who serves the goddess thus shall attain a position of prosperity.

76. If the Homa is performed with red lotus flowers the devotee can captivate kings ; if with milk pudding he shall enjoy different kinds of worldly pleasures, and if with betel leaves he shall obtain a beautiful women.

77-78. There is a single syllabled Mantra which is a variety of Madhumati. It is "Em". The procedure of worship is the same as before. Kumārikā (Virgin) goddess is to be meditate upon.

By repeating the Mantra five million times the devotee shall master all lores. There is no other Mantra equal to Madhumatī bestowing the happiness of various kinds of pleasures.

79-80. The Pramadā Mantra of six syllables is as follows : "Hrīm Pramade Svāhā". The sage is mentioned as Śakti ; the metre is Gāyatrī and the deity is the goddess named Pramadā. The Ṣaḍaṅga Nyāsa is to be performed with Hrām, Hrīm etc. (six long vowels).

81. *Dhyāna Verse.* I resort to goddess Pramadā who is beautiful with different kinds of ornaments such as bracelet etc. who holds the gestures of fearlessness in the left hand and boon in the right, whose feet are worthy of being served by the gods the first are among whom is Indra and who has the golden lustre.

82. The devotee shall repeat the Mantra six hundred thousand times and after sixty thousand Homas with ghee. He shall worship the goddess in the pedestal mentioned before along with the Ṣaḍaṅgas and the guardians of the quarters and their weapons.

83-84. The devotee shall duly repeat the Mantra ten thousand times at night in a secluded forest. After performing Homas with milk pudding a thousand times he shall go to sleep. Thus he shall perform every night for seventy-three days. The goddess shall appear to him in person and great the devotee all desired things.

85-86. There is another Mantra called Pramodā Mantra. It is of six syllables. It is as follows :

"Hrīm Pramode Svāhā".

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The sage etc. as well as the procedure of adoration is the same as before. In the secluded banks of a river the devotee shall draw the mystic diagram with sandal paste. He shall then perform Japa and Homa as mentioned before. He shall certainly see Pramodā.

87-88. The eleven syllabled Mantra of goddess Bandī is as follows :

"Om Hili Hili Bandī Devyai Namaḥ"

The sage of this Mantra is Bhairava ; Triṣṭup is the metre. Bandī is the deity. The Ṣaḍaṅga Nyāsa is with the first Bīja and then with pairs of letters of the Mantra. After performing all these rites the devotee shall meditate on Bandī seated on a gem studded throne.

89. *Dhyāna Verse.* For the sake of release from the worldly bondage. I resort to Bandī whose lustre is similar to that of rain bearing cloud who holds in her right hand the jar of Ambrosia and the lotus in the left hand and whose lotus like feet are served by the celestral damsels.

90. The devotee shall repeat the Mantra two hundred thousand times. He shall perform Homas with milk pudding twenty thousand times. He shall worship the goddess in the pedestal mentioned before for the sake of release from bondage.

91-92. The Aṅga Pūjā is in the filaments. The Śaktis are to be worshipped as being in the middle of the petals. The Śaktī's are Kālī, Tārā, Bhagavatī, Kubjā, Śītalā, Tripurā, Mātṛkā and Lakṣmī. The guardians of the quarters and their weapons are to be worshipped. Duly propitiated thus goddess Bandī shall bestow upon men the things desired.

93-95. The devotee shall repeat the Mantra ten thousand times every day for twenty one days. He shall remain celebate throughout and duly worship Gaṇeśa. Thereby he can effect the release of one imprisoned. Another procedure is as follows.

The devotee write the letters Ṭha on a sweet pie with ghee and places it within the square. Then the name of the person intended to be released is written praying for his/her release. In all the quarters the Māyā Bīja (Hrīm) is written. The square is then encompassed by the following eighteen syllabled Mantra written in due order.

96-99. The eighteen syllabled Mantra is as follows :

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"Aim Hrīm Śrīm Bandhi Amuṣya (of such and such) Bandha Mokṣam Kuru Kuru Svāhā".

This Mantra effects the release quickly. The goddess Bandī should be worshipped in that sweet pie alongwith the Āvaraṇas. The pie is then given to the friend in the prison, who with all internal and external purity shall eat it in silence. After eating it he will get release from prison quickly. Duly propitiated thus goddess Bandi bestows release from imprisonment.

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COMMENTARY

VI Taraṅga

1. He explains Chinnamastā Mantra with the words Padma etc.

Padmāsanā=Śrīm
Śivā=Hrīm
Bhautika Sabindu=Aim

2. Padmanābhayuktaḥ Sadāgati=Ya+E=Ye.

Therefore the Mantra is as follows :

"Śrīm Hrīm Hrīm Aim Vajravairocanīye Hrīm Hrīm Phaṭ Svāhā".

5. He mentions the Astra Mantra with the words Visarga etc. *i.e.* "Om Aḥ Vasurakṣa Hrīm Hrīm Astrāya Phaṭ" All (the Mantras) end with Svāhā.

6. He mentions the Dhyāna with the words Bhāsvat etc. Yābha=Sexual intercourse. She is stationed on Rati and Kāma indulging in sexual intercourse.

10. He mentions the Mantra for the pedestal with the words Sarva etc.

Sadṛk Bhṛgu=Si
Sabhautika Khaḍgīśa=Va+Ai=Vai
Bhagam=E

Then the Mantra is as follows :

"Om Sarva Buddhi Prade Varṇanīye Sarva Siddhi Prade Ḍākinīye Om Vajra Vairocanīye Ehyehi Namaḥ"

Veda Rāmā Kṣaraḥ=having thirty four syllables.

14. Surarājādīn=Indra and others
Haritām Patīn=the guardians of the quarters
Tāra Vāgbhyām=With Om and Ai

The Mantra is "Om Ai Ḍākinyai Namaḥ".

21. Karavīrasya Kusumaiḥ=with the flowers of Karavīrai Amarakośa says Prasūna=Kusuma=Suma.

22. Raktaiḥ should go with the previous as Karavīraiḥ Tatsaṅkhyayā=(with that number) with hundred thousand.

23. Gomāyu=Jackal

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Tāmeva=Lakṣmī alone

Pāyasāndhasā=With milk pudding.

25. Nāryā Rajobhiḥ=With the blood coming out at the time of mensturation attraction (is effected) Saghṛtaiḥ Paṅkajaiḥ (with lotus flowers smeared with ghee) stunning (is effected).

26. Parabhṛt=Cuckoo

Unmatta=Dhatūra

The same end *i.e.* death of the enemy results from the Homa of the feathers of crow in the fire kindled with its (Dhatūra) twigs.

37. He mentions another rite with the words Uṣasi etc.

Kavim=Śukrācārya.

38. Tāra Puṭām Māyām=Om Hrīm Om.

41. He mentions Reṇukā Śabarī with the words Praṇava etc.

Kamalā=Śrīm

Māyā=Hrīm

Sṛṇi=Krom

Induyutodhara=Aim

The Mantra then becomes "Om Śrīm Hrīm Krom Aim".

42. Ṣaḍaṅga is said with the words Pañca etc. The Astram is with the entire Mantra.

43-44. He mentions Dhyāna with the words Hemādri etc. On the summit of Meru. She is wearing the peacock plum in her ears.

Kodaṇḍa=bow. It is in the left hand

Bāṇa=arrow. It is in the right hand.

46. Pūrvodite=mentioned before *i.e.* of Jayā and others.

52. He mentions the Svayamvara Kalā with the words Tāra etc.

Nidrā=letter Bha

Pavana=Ya

Vahnisundarī=Svāhā

The other words devotee form itself. The Mantra then is,

"Om Hrīm Yogini Yogini Yogeśvari Yogeśvari Yogabhayam Kari Sakala Sthāvara Saṅgamasya Mukham Hṛdayam Mama Vaśamākarṣayākarṣaya Svāhā".

55-56. He mentions the Ṣaḍaṅga Mantra with the words Jagattraya etc. They are having Om and Hrīm at the beginning

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and the text Vaśyamdhinyai later in the middle, because it is said that they are the Mantras for Ṣaḍaṅga Nyāsa. Therefore, they are to be known as Om Hrīm Jagattraya Vaśya Mohinyai Hṛdayāya Namaḥ ; Om Hrīm Trailokya Vaśya Mohinyai Śirase Svāhā. Om Hrīm Uraga Vaśya Mohinyai Śikhāyai Vaṣaṭ etc. Māyā (Hrīm) should be made one with six long vowels.

64. Kalāpatre=in the sixteen petalled lotus. Tārādyena Ramāntena=The devotee shall worship Śrī with the Mantra "Om Śrīm Śrīm"

Dvirāmāre=havine 32 petals

Pāśamāyāṅkuśaiḥ=Ām Hrīm Krom Śivāyai Namaḥ with this Mantra the goddess Śivā is to be worshipped.

64. Vedāṅga Patre=In the sixtyfour petalled lotus

Śrī Māhā Madanaiḥ=Śrīm Hrīm Klīm

Tripurāyai Namaḥ with these (Tripurā) should be adored.

69. He mentions the Madhumati with the words Nārāyaṇa etc.

Binduyutaḥ Nārāyaṇa=Ām

Hṛllekhā=Hrā

Aṅkuśa=Krom

Manmatha=Klīm

Dīrghavarma=Hūm

Dhruva=Om

Vahnipreyasī=Svāhā

The Mantra is as follows :

"Ām Hrīm Krom Klīm Hūm Om Svāhā".

71. The Astra is with Om ending with Svāhā.

77. He explains another Mantra with the words Dāmodara etc.

Dāmodara=the letter E.

79. He explains Pramodā Mantra with Māyā etc.

Vahnyāsana Śura=Pa+Ra=Pra "Made" form itself.

Pāvakasundarī=Svāhā

The Mantra is as follows : Six syllabled one—

"Hrīm Pramode Svāhā"

81. He mentions Dhyāna with Keyūra etc.

Keyūra=Bracelet. Vara is in the right hand

Saṁkrandana=Indra

They the first of whom is Indra *i.e.* all the Devas. She

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whose feet are worthly of being worshipped.

Āśādhavaḥ=guardians of the quarters.

85. He explains Pramodā Mantra with Māyā etc.

Ṭhadvayam=Svāhā

The Mantra is as follows : Six syllabled one,

"Hrīm Pramode Svāhā"

87. He explains Bandī Mantra with Tārā etc. It is eleven syllabled one

"Om Hili Hili Bandī Devyai Namaḥ"

89. He mentions Dhyāna with Satoya etc. *i.e.* the goddess who is dark complexioned like the rain bearing cloud.

Pīyūṣakarīra=Jar of Ambrosia. It is in the right hand.

93. Ghasra=Day.

94. He mentions another rite Caturasra etc. First write the letter Ṭha that is within the square on the Sweet-pie with Ghee. Therein he should write "Release such and such person".

In the quarters he shall write Māyā Bīja (Hrīm). He shall encompass the mystic diagram with the eighteen syllabled Mantra all round. Then goddess is invoked there and duly worshipped. Then the sweet-pie is given to the person in prisoned. He/she will eat the same and get released.

96. He explains the eighteen syllabled Mantra with Vāg etc.

Keśava=letter A

Ṭhadvayam=Svāhā

The other the form itself. It is clear too. The Mantra then is —

"Aim Hrīm Śrīm Bandi"

Amuṣya (if so and so) Bandha Mokṣam Kuru Kuru Svāhā Vasu Candrāṛṇa=having eighteen letters.

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VII Taranga

1-3. Now for the purpose of attaining all cherished desires I shall mention the Mantra of Vaṭayakṣinī. It is a thirty two-syllabled Mantra bestowing all prosperity as follows :

"Ehyehi Yakṣi Yakṣi Mahāyakṣi Vaṭvṛkṣa Nivāsini Śīghram Me Sarva Saukhyam Kuru Kuru Svāhā".

The sage is Viśravāḥ ; the metre is Anuṣṭup and the deity is goddess Yakṣinī.

4-6. The Śaḍaṅga Nyāsa is by means of parts of the Mantra split at 3, 4, 4, 8, 7 and 6 letters. The rite of Sarvāṅga Nyāsa is by means of the several letters of the Mantra in this order—head, the pair of eyes, mouth, nostuls, ears, shoulders, breasts, sides, heart, navel, penis, belly, hips, thighs, navels, calves, knees, wrists, hands and head. After the rite of Sarvāṅga Nyāsa the devotee shall meditate on the goddess stationed in the Banyan tree.

7. *Dhāyna Verse.* Remember Vaṭa Yakṣiṇī the four eyed goddess bedecked in nice garments and red sandal paste, whose lustre is akin to that of the rain bearing cloud and who holds the arecanut is her right hand and the betel leaf in her left.

8. The devotee shall repeat the Mantra two hundred thousand times He shall offer Āhutis twenty thousand times with Bandhūka flowers. After the rite of Homa the goddess shall be worshipped in the pedestal. The Śaktis of the pedestal are being mentioned.

9. They are Kāmadā, Mānadā, Naktā, Madhurā, Madhurānanā, Narmadā, Bhogadā, Nandā, and Prāṇadā.

10. "Manoharāya Yakṣinī Yoga Pīṭhāya Namaḥ" is the Mantra of the pedestal. The devotee shall worship goddess Vaṭayakṣiṇī there.

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12. The Ṣaḍaṅga is performed in the pericarp [See Plate 14]. In the petals the following deities are worshipped *viz.* Sunandā, Candrikā, Hāsā, Sulāpā, Madavihvalā, Āmodā, Pramodā and Vasudā —these are the eight Śaktis. Then he worships Indra and others as well as the weapons whereby he attains happiness

13. Thus propitiated the Mantra becomes competent for the performance of rites of specific desires. He shall go to a secluded spot in the forest and respect the Mantra beneath the Nyagrodha (banyan) tree.

14-15. He shall repeat the Mantra a thousand times every day at night with perfect control of the senses. On the seventh day he shall make a raised platform of sandel paste and place a lighted lamp of ghee. He shall worship Vaṭa Yakṣiṇī there. In front of it he shall with due concentration repeat the Mantra till midnight.

16. The devotee repeating the Mantra will be hearing the jingling sound of anklets and then musical notes. Even on hearing it he shall continue to repeat the Mantra without fear and continue to remember her (goddess).

17. He shall then see the goddess directly soliciting for sexual intercourse. If her desire is fulfilled she will be granting the devotee his cherished wishes.

18-19. Why tell more ? Vaṭayakṣiṇī fulfils all desires. There is another Vaṭayakṣiṇī Mantra. It is of ten syllables. It is as follows :

"Śrīm Śrīm Yakṣiṇī Ham Ham Ham Svāhā"

The sage is the one mentioned before (*i.e.* Viśravāḥ); the metre is Paṅktī and the deity is Yakṣiṇī.

20. The Ṣaḍaṅga Nyāsa is with the Mantra split at syllables 1, 1, 3, 3, 2 and with the full Mantra at the close. He shall remember the goddess as seated in a throne studded with gems in a forest of Campaka trees.

21. *Dhāyna Verse.* I resort to that Yakṣiṇī who bestows all welfare, whose lustre is like that of gold, who is brilliantly beautiful thanks to gem studded ornaments who wears two clothes having the colour of the Japā flowers and whose feet are served by maid servants in all the quarters.

22. After the meditation the devotee shall repeat the Mantra a hundred thousand times. He shall perform Homas ten

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thousand times with Japā flowers. As before in the pedestal mentioned before he shall worship this goddess.

23. Another Mantra (called Mekhalāyakśiṇī) is of twelve syllables "Om Kraum Madana Mekhale Svāhā".

24-26. The entire worship of this goddess and Mantra is as before. This is called Mekhalāyakṣiṇī. The devotee shall sit at the root of a Madhūka tree and repeat this Mantra ten thousand times every day for fourteen days. He shall perform a thousand Havanas with Madhūka flowers smeared with honey in the fire kindled with Madhūka twigs. If everything is done like this the goddess will grant an auspicious collyrium. The devotee shall apply this to his eyes. He will be able to see treasure troves beneath the ground.

27. *Viśālāyakṣiṇī Mantra.* Another Mantra of ten syllables is as follows :

"Om Aim Viśāle Hrīm Śrīm Klīm Svāhā". It is Viśālāyakṣiṇī Mantra.

28-29. In regard to the sage etc. as well as the details of the procedure of worship, everything is as before. The devotee shall be pure mentally and physically and sit under the tamarind tree for Japa purposes. He shall repeat the Mantra a hundred thousand times. Then he shall perform Homas ten thousand times with Śatapatra (Lotus) flowers. The goddess thus propitiated will grant him a divine juice whereby the devotee shall attain a long life free from illness.

30-31. The Vārāhī (Vārtālī) Mantra of eight syllables is as follows :

"Aim Glaum Ṭham Ṭham Ṭham Hūm Svāhā"

This Mantra is destroyer of enemies. The sage is Kapila; the metre is Anuṣṭup and the deity is Vārāhī Vārtālī.

32. The Ṣaḍaṅga Nyāsa is with the letters of the Mantra split at 2, 1, 1, 1, 1 and 2. The devotee shall meditate in his mind on Vārāhī the destroyer of enemies.

33. Vārāhī has the brilliance of the lightning. She holds the noose and the mallet in the right hands and the goad and the javelin in the left above and below respectively. May that three-eyed Vārāhī destroy the entire host of our enemies through the fires emanating from her eye.

34. After repeating the Mantra eight-hundred thousand

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times he shall perform Homa eighty thousand times with Bilva leaves, Karavīra flowers, the embylic Myrobalan fruits, Bhṛṅgarāja leaves and Kuśa grasses.

35-37. The devotee shall worship in the pedestal mentioned before in regard to Ṣaḍaṅga and then proceed with the adoration of the guardians of the quarters and their weapons. The Mantra thus mastered thoroughly shall be used by him in regard to the destruction of his enemies. He shall remember the goddess as stuking the enemy with a mallet after dragging him with the goad and tying him up with the noose. This he shall repeat the Mantra ten thousand times. Thereafter, he shall perform ten thousand Homas with clean cow dung dried in the forest. At the end he shall scatter the resultant ashes in the waters of the wells and tanks.

38. The enemies who drink that water will certainly die or they will quarrel with one another and quit the place.

39. Thus Vārāhī Mantra capable of destroying the enemies of the devotees by mere remembrence has been explained. Now Dhūmāvatī is being explained.

40-41. Dhūmāvatī Mantra is of eight syllables—

"Dhūm Dhūm Dhūmāvati Svāhā"

It is destructive of enemies. The sage of this Mantra is Pippalāda, the metre is Nicṛt and the deity is Jyeṣṭhā.

42. The Ṣaḍaṅga Nyāsa is with the six letters at the end of the first two Bīja Mantras. The devotee shall remember Jyeṣṭhā stationed in the cremation ground seated on a crow.

43. The devotee shall meditate on Dhūmāvatī as follows : she is very tall. She wears dirty clothes; she is disgusting to all; she is melancholy and dispirited; her three eyes dry and rough; the teeth are protruding; her belly is like the sun; she is fickle and restless ; she is covered with perspiration; she is always hungry and vexed; she is dark coloured with rough and revolting colour of complexion; her tresses are loose and dishevelled; she is always bond of quarrel.

44. After meditating thus the devotee shall repeat the Mantra a hundred thousand times without any cloth on and seated in the cremation ground. He shall take food only at night. Then he shall perform Havana ten thousand times with gingelly seeds.

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45-46. He shall perform the Pūjā in the pedestal mentioned before, of Jyeṣṭhā for the purpose of destroying the enemies.

The Ṣaḍaṅga Pūjā is in the filaments; the eight Śaktīs are in the petals. These are Kṣudhā, Tṛṣṇā, Arti, Nidrā, Nirṛti, Durgati, Ruṣā and Akṣamā Indra and others as well as their weapons too to be worshipped there (in the petals).

47-49. After propitiating Jyeṣṭhā the devotee masters the Mantra perfectly.

The devotee shall observe fast in the fourteenth days in the dark half of the lunar month. While repeating the Mantra for the rite he shall be naked with the hairs untied and dishevelled. He shall select a desolate house, cremation ground, forest or a mountain as the place for the Japa. He shall take food only at night. He shall fearlessly meditate on the goddess and repeat the Mantra every day. After completing a hundred thousand times the devotee can destroy his enemy. The same benefit is attained by those who perform Homas of black mustard mixed with salt at night.

50-51. *Karṇa Piśācinī Mantra.* This is a Mantra of sixteen syllables. It is as follows :

"Om Hrīm Karṇa Piśācini Karṇe Me Kathaya Svāhā"

The sage etc. as mentioned before but the deity is Piśācinī. The Ṣaḍaṇga Nyāsa is with the Mantra syllables split at-1, 1, 6, 3, 3 and 2.

52. *Dhyāna Verse.* We all resort to that Karṇa Piśācinī of ugly garments, who is seated in the funeral pyre who wears a garland of skulls, who is adorned well, as who holds with her lotus like hands bones, jewels and human intestines.

53. The devotee shall be seated in the cremation ground or on a corpse. He shall have perfect concentration. He shall repeat the Mantra a hundred thousand times and perform ten thousand Homas in the fire kindled by the excellent twigs of Bibhītaka.

54. The worship shall be conducted in the pedestal mentioned before with Ṣaḍaṅga, guardians of the quarters and their weapons. He shall repeat the Mantra mastered beneath a Badari tree.

55. He shall remain impure (in person) and repeat the Mantra a hundred thousand times. The goddess Piśācinī will be

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delighted thereby and whisper in his ear the ideas in others minds or news of things to happen in future.

56. *Śītalā Mantra.* The nine syllabled Mantra of Śītalā is as follows :

"Om Hrīm Śrīm Śītalāyai Namaḥ"

The sage is Upamanyu; the metre is Bṛhatī and the deity is Śītalā.

The Ṣaḍaṅga Nyāsa is to be performed by means of the Māyā Bīja and Lakṣmī Bīja with six long vowels.

57. *Dhyāna Verse.* I adore, for the sake of the destruction of all ailments and distress, Śrīśītalā who is nude, who holds the broom in the right hand and the winnowing basket in the left, whose lustre is like that of the cloud and who wears red garland and red unglients.

58. The devotee shall repeat the Mantra ten thousand times and thousand Homas with milk pudding. The worship at the pedestal as before. This Mantra and the deity bring along about the destruction of swellings and tumours.

59. The devotee shall stand in water up to his navel and repeat the Mantra a thousand times. Virulent swellings and tumours stroked by him disappear immediately.

60. *Svapneśvarī Mantra.* The thirteen syllabled Mantra of Svapneśvarī is as follows :

"Om Śrīm Svapneśvari Kāryam Me Vada Svāhā"

The sage etc. as before.

61. The Ṣaḍaṅga Nyāsa is with the syllables of the Mantra split at 2, 4, 2, 1, 2 and 2. After the rite of Nyāsa the devotee shall meditate in the deity Svapneśī for the purpose of achieving the desired results.

62. *Dhyāna Verse.* I bow down to goddess Svapneśvarī who holds Vara and lotus in the right hands and Abhaya and lotus in the left hands, who is seated on a golden throne, who wears white garments whose lustre is like that of the autumnal moon and who wears ornaments.

63-65. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with Bilva leaves. The worship of the Ṣaḍaṅgas, the gods and their weapons in the pedestal mentioned before.

After worshipping the goddess at night the devotee shall

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repeat the Mantra in front of her. He shall lie down on the ground with deerskin spread over scattered Kuśa grass.

The devotee shall declare his cherished desire to the goddess. Certainly she will speak to him in dream.

After having explained the Mantras of Yakṣiṇī and others I shall now explain Mātaṅgī Mantras now.

66-67. The Mātaṅgī Mantra is of thirty two syllables :

"Om Hrīm Aim Śrīm Namo Bhagavati Ucchiṣṭacāṇḍāli Śrī Mātaṅgeśvari Sarvajanavaśamkari Svāhā".

68. The sage of this Mantra is Mataṅga ; the Metre is Anuṣṭup and the deity is Mātaṅgī who is eager to captivate all people.

69. The Ṣaḍaṅga Nyāsa is with the letters of the Mantra split at 4, 6, 6, 6, 8 and 2. After the rite of Nyāsa the devotee shall meditate on the goddess.

70. *Dhyāna Verse*. I resort to Śrī Mātaṅgī whose complexion is dark like the cloud, who is seated on a pedestal studded with gems, who wears red cloth, who listens to the chirping sound of the parrot, who is stationed on a lotus who is in elibiated after the consumption of liquor and who plays on the lute.

71. The devotee shall repeat the Mantra ten thousand times. He shall perform a thousand Homas with Madhūka flowers smeared with honey. The worship is on the pedestal in accordance with the procedure to be mentioned.

72. The mystic diagram with the triangle in the middle, then two lotuses of eight petals one circling the other, then sixteen petalled one surrounding it and a square enveloping all. After making this pedestal the devotee shall worship thereon the nine Śaktis who bestow everything desired.

73. They are Vibhūti, Unnati, Kānti, Sṛṣṭi, Kīrti, Sannati, Vyuṣṭi Utkṛṣṭiṛddhī (pair, one unit) and Mātaṅgī.

74. The Pīṭha Mantra is of sixteen syllables as follows ; "Om Hrīm Aim Śrīm Sarvaśakti Kamalāsanāya Namaḥ".

75. After offering seat with this Mantra the devotee offers Pādya etc. with the Mūla Mantra. After the offering of flowers the Āvaraṇa worship is performed.

76-79. In the triangle the three deities Rati, Prīti and Manobhavā are worshipped. In the filaments the six Aṅgas and the Mothers in the middle of the petals of the first eight petalled lotus

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In the second eight pettaled lotus the Bhairavas beginning with Asitāṅga are worshipped.

In the sixteen petalled lotus the following deities are to be worshipped :

(1) Vāmā (2) Jyeṣṭhā (3) Raudrī (4) Praśāntikā (5) Śiraddhā (6) Māheśvarī (7) Kriyāśakti (8) Sulakśmī (9) Sṛṣṭi (10) Mohinī (11) Pramathā (12) Āśvāsinī (13) Vidyullatā (14) Cicchakti (15) Nandasundarī and (16) Nandabuddhi. These are to be earnestly adored.

80-81. In the square in the main quarters Mahāmātaṅgī, Mahālakṣmī, Mahāsiddhi and Mahādevī are worshipped and in the corners of south east etc. Vighneśa, Durgā, Baṭuka and Ksetrapāla are to be adored. Thereafter the guardians of the quarters as well as their weapons beginning with Vajra. Thus the Mantra can be mastered.

82. Another technical detail to be noted is that at the time of worship the Bīja Mantras Om Hrīm Aim Śrīm are to be used in the beginning and the word Mātaṅgī in the end is to be added to the names of the different deities.

83. If the Homa is performed with Mallikā flowers the devotee will have all enjoyments; with Bilva leaves or fruits he shall him kingdom; if the fruits and leaves of Brahma tree are used people will be under control.

84. If the Homa is performed with pieces of Amṛtā or Guḍūcī all ailments will be got rid of ; wealth and prosperity can be attained if Homa is performed with margosa twigs or rice grains.

85. With salt smeared with margosa oil the destruction of enemies can be effected ; so with cooked food too ; if Homa is performed with pulversed turmeric, people can be stunned.

86. A mixture of red sandal, Karcūra (orpiment), Jaṭāmāmsī, Saffron, Rocana orpiment, sandal, Agallochum, and Camphor is called Gandhāṣṭakam (collection of eight fragrant substances).

87. By offering this mixture in Homa the entire universe comes under the control of the devotee certainly. This mixture is ground into powder, inspired with hundred repetitions of the Mantra (Mūla Mantra) and applied to the forehead as Tilaka

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(religious mark). Then the devotee will be popular with the entire universe.

88. With the Homa by means of banana fruit the devotee attains all desires. Why tell more ? Mātaṅgī when worshipped duly bestows all dires unto men.

89. The devotee shall perform Homa with his right leg of a doll made of salt smeared with honey hundred and eight times in the fire kindled with Khadira twigs at night. He can captivate (all).

90-91. In order to keep a woman under control the devotee shall eat a doll made of powdered rice. On the fourteenth day in the dark half of the lunar month the devotee put sea salt in the belly of a crow and ties it with a blue thread. The same is burried in the funeral pyre. The ashes there from should be inspired with the Mantra repeated a thousand times. If it is given to any one he becomes a slave.

92-96. *Bāṇeśī Mantra.* This consists of five Bīja Mantras. The first one is Drām. The second one is Drīm. The third one is Klīm. The fourth one is Bilva and the fifth one is Saḥ.

The sage is Sammohana; the metre is Gāyatrī and the deity is Bāṇeśī. The five Bījas in reverse order are to be used for Aṅganyāsa and the entire Mantra for Astra. The following five deities *viz.* Drāviṇī, Kṣobhiṇī, Vaśīkaraṇī, Ākarṣaṇī and the fifth one Sammohinī are to be adored by means of Nyāsa on the head, feet, mouth privy and heart together with the five Bījas severally.

97. *Dhyāna Verse.* May goddess Bāṇeśī fulfil all our desires. She has the lustre of the rising sun. She is clad in red garments. She is bedecked in various gems. She holds the arrow and the goad in the right nands and the noose and the bow in the left.

98. After meditating thus the devotee shall repeat the Mantra five hundred thousand times and the Homas fifty thousand times. He shall thereafter adore goddess Bāṇeśvarī duly.

99. The Śaktīs of the pedestal are Mohinī, Kṣobhiṇī, Trāsī, Stambhinī, Ākarṣiṇī, Drāviṇī, Āhlādinī, Klinnā and Kledinī.

100. The Mantra for the pedestal is evolved by using the

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five Bījas and uttering Bāṇeśī Yoga Pīṭhāya Namaḥ. The devotee offers the seat uttering this and then adores the goddess

101-103. At the outset the devotee worships the Ṣaḍaṅgas (in the pericarp). The deities Drāviṇī etc. are worshipped in the quarters and in front. In the petals Anaṅgarūpā, Anaṅgamadanā, Anaṅgamanmathā, Anaṅgakusumā, Anaṅgamadanā [Perhaps Anaṅgasadaṅā] Anaṅgaśiśirā, Anaṅgamekhalā and Anaṅgadīpikā the eight Śaktis are to be worshipped. Then Indra and others as well as their weapons are to be adored. The devotee shall make use of the Mantra thus mastered in all the rites for the fulfilment of specific desires.

104. If the devotee performs a thousand Homas with Aśoka flowers soaked in curd, for three days all living beings will come under his control.

105. By performing Homas with Lāja (fried panched grain) mixed with curd the devotee gets his girl (in marriage). The girl too shall get a groom within two months.

106. The devotee shall perform Homa with cow's ghee along with the remnant part transferred to another vessel, hundred and eight times and hand over the Sampāta to his wife (or any other woman) who had already given monetary gifts.

107. She shall give that to her husband for drinking. Thereby she can captivate his heart. By performing Homas with fragrant flowers the devotee gains desired wealth.

108. *Kāmeṣī Mantra.* The five syllabled Kāmeśī Mantra is as follows: "Hrīm Klīm Aim Blūm Strīm". The sage and the metre as before : The deity is Kāmeśī.

109. *Dhyāna Verse.* I bow down to the beautiful Kāmeśvarī who holds in her left hands the noose and the bow of sugarcane and goad and the arrow in the right hands, who is clad in red cloth, who has the beaming lustre of the rising sun and who is bedecked in gems.

110. The devotee shall repeat the Mantra five hundred thousand times and perform Homa fifty thousand times with Palāśa flowers. This dity is to be worshipped in the Pīṭha mentioned before.

111-112. At the outset the devotee worships

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the Aṅgas. Then in the quarters and the middle he worships the five gods *viz.*, Manobhava, Makaradhvaja, Kandarpa, Manmatha and Kāmadeva. Thereafter he worships the Śaktis Anaṅgarūpā, etc. Indra and others as well as their weapons are to be worshipped. The weapons outside the square. The devotee after mastering the Mantras fully can perform the rites mentioned before for the purpose of fulfilling specific desires.

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COMMENTARY

VII Taraṅga

1. He explains Vaṭayakṣiṇī with the words Padmanābha etc.
   Padmanābha=E
   Jhiṇṭīśasthau=Stationed in E
   Viyadvāyū=letters Ha and Ya Therefore Hye
   Sadṛk Viyat=Hi
2. Yakṣi etc. form itself
   Sanāsikam Toyam=Va+Ṛ=Vṛ
   Vṛkṣa and other forms clear

Therefore the Mantra is :

"Ehyehi Yakṣi Yakṣi Mahāyakṣi Vaṭavṛkṣanivāsini Śīghram Me Sarva Saukhyam Kuru Kuru Svāhā"

Thirty two syllabled are.

5. He explains the Nyāsa of the letters with Mastaka etc.

In the eyes two, as well as in the nostrils, ears, shoulders, breasts, sides, hips, thighs, calves, knees, wrists and hands. Once in others.

Śivam=Penis

7. He mentions Dhyāna with the words Aruṇa etc.
   Kramuka=arecanut. This is in the right hand.
18. Padma etc.
   Padmādvayam=Śrīm Śrīm Yakṣiṇi this is form itself
   Sacandram Gaganatrayam=Ham Ham Ham
19. Vaiśvānarapriyā=Svāhā.
20. Campakakāntāre=in the forest of Campaka trees.
23. He explains another Mantra with the words Krodhīśa etc.

   Manvinduyuktau=Having Au and M
   Krodhīśavahnī=Ka and Ra Hence Kraum
   Madanamekhale the form itself Hṛdayam=Namaḥ
   Agnipriyā=Svāhā.
24. Madhūkāvaniruṭtale=beneath the Madhūka tree.
27. He explains another Mantra Praṇava etc.

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Vāk=Aim Viśāle—form itself
Māyā=Hrīm
Padmā=Śrīm
Manobhava=Klīm
Ṭhadvayam=Svāhā.

30. He explains Vārāhī with the words Vāk etc.
Candraśekharu/Manusthitau=having Anusvāra and Au
Śārṅgī Pināk īśau=Ga and La Hence Glaum
Sendulāṅgali Trayam=Ṭham Ṭham Ṭham
Dīrgha Varma=Hūm
Śucipriyā=Svāḥā.

33. He mentions Dhyāna with the words Vidyut etc.

Noose and Mallet in the right hands. Goad and javelin in the left hands They are up and down. Let her destroy the host of our enemies with the fires coming out from the eyes.

34. Vasulakṣam=eight hundred thousand
Hayārijaih=through Karavīra flowers
The Hūyāt is Benedictive Mood.

35. Digināḥ means guardians of the quarters.

36. Sṛṇinā means with the goad.

37. Pāthasi=in water.

40. He explains Jyeṣṭhā Mantra with the words Sātvata etc.
Sārdhi=Having Ū
Sātvata Tritayam=3 Dhas
Two of them with Anusvāra. Therefore Dhūm Dhūm Dhū
Anantasamyutaḥ Vaikuṇṭhaḥ=Ma+Ā=Mā
Jalam=Va
Netrayuta Hari=Ta+I=Ti

41. Vahnijāyā=Svāhā.

46. Ruṣā and Akṣama (are the Śaktis).

48. Kṣapāśana=Trking food at night.

50. He explains Karṇapiśācinī with Tāra etc.
Tāra=Om
Māyā=Hrīm
Karṇapiśā form itself
Kūrmadhāntimau=Ca and Na Sadṛśau having I
Hence Cini Karṇe Me form itself
Vidhi=Ka
Daṇḍī=Tha

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Ira=Ya

Ṭhadvayam=Svāhā.

51. Ṣaḍaṅga is mentioned with Eka etc.

Aṅgas are six { Agnayah / Rāmāh } Three.

56. He explains Śītalā with Dhruva etc.

Dhruva=Om

Śivā=Hrīm

Ramā=Śrīm

Śītalāyai form itself

Hārdam=Namaḥ

He explains Ṣaḍaṅga Nyāsa. Hrām Śrīm for heart Hrīm Śrīm for head and so on.

57. He mentions Dhyāna with the words Dig etc.

The broom is in the right hand. Winnowing basket in the left.

60. He explains Svapneśvarī with Praṇava etc.

Praṇava=Om

Kamalā=Śrīm

The other things form itself.

62. He explains Dhyāna with Vara etc.

Vara (gesture of boon) in the right hand.

63. Tridaśāḥ Indra and others.

66. He explains Mātaṅgī Mantra with Tāra etc.

Tāra=Om

Māyā=Hrīm

Vāk=Aim

Lakṣmī=Śrīm

Hṛt=Namaḥ

Nidrā=Bha

Smṛti=Ga

Lāntima=Va

Sanetra·Hari=Ti

Ucchiṣṭacāṇḍā form itself

Netrayutākriyā=Li.

67. Śrī Mātaṅgeśvari Sarva form itself

Śūlī=Ja Na form itself

Lānta=Va

Śam (form) Kari (form)

Vahnipriyā=Svāhā.

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73. Mātangyantā Imāḥ—These Śaktis are to be worshipped saying obeisance to Vibhūti etc.

74. He mentions the Mantra for the pedestal Sarva etc. The Mantra is—

"Om Hrīm Aim Śrīm Sarvaśakti Kamalāsanāya Namaḥ".

75. Viśrāṇya=having offered.

80. Sā Mahādikā=Mahā Mātaṅgī.

82. Dhruvam etc. with regard to the deities of the Āvaraṇa Om etc. should be used in the beginning and in the end the word Mātaṅgī should added.

Like—Om Hrīm Aim Śrīm obeisance to Rati Mātaṅgī etc.

84. Amṛtā Khaṇḍaiḥ with pieces of Guḍūcī.

85. If the Homa is performed with cooked food the effect is the destruction (of the enemy) is achieved.

92. He explains Bāṇeśī with Satya etc.

Satya=Da

Agniyukta=Having Ra

Anantendu Samyuta having Ā and M. Hence the first Bīja becomes Drām.

The same Da with Ra. Instead of Ā add Śānti *i.e.* Ī. Therefore (the second Bīja is) Drīm Brahmā with Indra, Śānti and Bindu=Ka+La+Ī+M=Klīm (Third Bīja).

Vasudhārdhīśa Candrāḍhya=having La, Ū, M

Bhūdhara=Ba Thereťore Blūm (4th Bīja)

Sargī Hamsa=Saḥ

The Aṅga Nyāsa for five limbs by means of reversed five Bījas and the Astra with all the Mantras. The deities Drāvinī etc. should be adored with Nyāsa on head etc. with the five Bījas in the beginning like Drām obeisance to Drāviṇī—on the head etc

97. He mentions Dhyāna with the words Udyad etc. The arrow and the goad in the right hands.

102. Anaṅgādyā Kusumā—Another one named Anaṅga Kusumā. This is the meaning Sampāta means transferring to another vessel the remnant of ghee after Homa. After Homa the devotee should hand over Sampāta to the woman [who may be his wife or any other woman devotee]. How is she? She who has given monetary gifts. The monetary gifts should be received first before giving the ghee. Otherwise these want be any benefit.

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108. He explains Kāmeśi with the words Māyā etc.
Māyā=Hrīm
Manmatha=Klīm
Vāgbījam=Aim
Blūm Strīm form itself.

109. He mentions Dhyāna with the words Pāsāṁkuśau etc. The noose and the bow of sugarcane in the left hands. The sun is rising. The goddess is of a lustre similar ot that of the rising sun. She is fully covered with gems. I bow down and enlogise eagerly and profusely.

110. Bhūtalakṣam=five hundred thousand.

111. Kāmadeva is worshipped in the middle

112. Yoga here means the special rite for specific desire.

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VIII Taraṅga

1. Now I shall explain the Mantras of Bālā by resorting to which the devotee very soon becomes Bṛhaspati (Preceptor of Devas) and Kubēra thanks to learning as well as riches.

2-4. The first Vāgbija is Aim. The second Kāmābīja is Klīm. The third Bīja is Sauḥ. Thus the Bāḷā Mantra is said to consist of three Bījas. It fascinates the three worlds. The sage of this Mantra is Dakṣiṇāmūrti and the metre is Paṅkti. The deity is Tripurā Bāḷā. Klīm is the Śakti and Sauḥ is Bīja.

5-6. The Nyāsa of the first Bīja in the body is from the navel to the feet that of the second is from the heart to the navel and that of the third is from the head to the heart. Thereafter the Nyāsa of the first Bīja is to be performed on the left hand that of the second Bīja on the right hand and the third are on both the hands. After this the Nyāsa of all the three Bījas should be performed on the head, genitals and chest.

7-9. Thereafter Navayoṇi Nyāsa is to be performed as follows : (1) The two ears and the chin, (2) The two temporal bones and the mouth, (3) The two eyes and the nose, (4) The two shoulders and the belly, (5) The two ebows and the navel, (6) The two knees and above the penis, (7) The two feet and the genitals, (8) The two sides and the heart and, (9) The two nipples and the throat. In all these cases the Nyāsa is first performed on the left side and then on the right.

10-11. Another Nyāsa named Ratyādinyāsa is to be performed as follows (1) Aim obeisance to Rati in the privy, (2) Sauḥ obeisance to Prīti—in the heart, (3) Klīm obeisance to Manobhavā—in the middle of the eyebrous, (4) Sauḥ obeisance to Amṛteśī—in the privy, (5) Klīm—obeisance to Yogeśī—in the heart (6) Aim obeisance to Viśvayoni—in the middle of the eyebrows.

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12. Another Nyāsa called Mūrtinyāsa is to be performed as follows : The five Bījas of Kāmeśī are to be used for five Nyāsas of the aspect of Smara on the head etc. (1) Hrīm abeisance to Manobhava—on the head, (2) Klīm obeisance to Makara-Dhvaja—on the mouth, (3) Aim obeisance to Kandarpa—in the heart, (4) Blūm obeisance to Manmatha in the privy and (5) Strīm obeisance to Kāmadeva - in the feet.

13. Another Nyāsa called Bāṇeśī Nyāsa is to be performed on the head, feet, mouth privy and the heart as follows : (1) Drām obeisance to Drāviṇī—on the head, (2) Drīm obeisance to Kṣobhiṇī—on the feet, (3) Klīm obeisance to Vaśīkariṇī—on the mouth, (4) Blūm obeisance to Ākarṣaṇī—in the privy and (5) Saḥ obeisance to Sammohinī—in the heart.

14. The Ṣaḍaṇga Nyāsa is to be performed by means of the Kāmabīja (Klīm) together with the six long vowels in between Sauḥ and Aim as follows : (1) Sauḥ Klām Aim obeisance to the heart, (2) Sauḥ Klīm Aim Svāhā into the head, (3) Sauḥ Klūm Aim Vaṣaṭ unto the tuft, (4) Sauḥ Klaim Aim Hum unto the armour, (5) Sauḥ Klaum Aim Vauṣaṭ unto the three eyes, (6) Sauḥ Klaḥaim Phaṭ unto the Astra.

Thereafter the devotee maditates on the goddess.

15. *Dhyāna Verse*. I meditate on Goddess Bālā who is clothed in red garments, who is bedecked by the crescent moon, who has three eyes, whose brillience is like that of the rising sun, who is stationed on the red lotus and who holds Vidyā (lores) and Abhayamudrā in her left hands, and rosary and chaplet in the right hands.

16. The devotee shall repeat the Mantra three hundred thousand times and perform Homa thirty thousand times with the flowers of Kiṁśuka or Hayāri (fregrant oleander) socked in honey.

17-19. The mystic diagram for the purpose of adoration consists of nine Yonis (nine cornered figure with triangles juxtaposed) with eight petelled lotus enveloping it and the whole figure is surrounded by a Bhūpura (squre). The intelligent devotee shall draw such a mystic diagram. He shall draw the third Bīja (Sauḥ) in the middle Yoni and the Kāma Bīja (Klīm) in the other eight Yonis. He shall fix the vowels in the filaments and the eight classes of letters in the petals. At the tips of the

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petals Tridents are to be written and the lotus shall be surrounded by the letters of the alphabets. The devotee shall worship the Pīṭha Śaktīs in the mystic diagram thus drawn.

20-24. The Pīṭha Śaktis are (1) Icchā, (2) Jñāna, (3) Kriyā, (4) Kāminī, (5) Kāma-Dāyinī, (6) Rati, (7) Ratipriyā, (8) Nandā and (9) Manonmanī. They are to be worshipped and then with the Pīṭha Mantra seat is offered to the goddess. The Pīṭha Mantra is of sixteen syllebles as follows : "Hsauḥ Sadāśivamahā Preta Padmāsanāya Namaḥ". The idol of the goddess is to be evolved by means of the Mūla Mantra and the goddess is to be invoked and worshipped by means of the different kinds of Upacāras (services & attendance). After the adoration of the goddess the devotee worships Rati etc. in the middle Yoni. In the left corner Rati is worshipped, Prīti in the right corner and Manobhavā in front. The Aṅgas are to be worshipped in the middle Yoni itself in the south-east south-west etc.

25-27. In the outer part of the middle Yoni itself, the aspects of Smara are worshipped in the east, etc. and in front. In the same manner the Bāṇadevīs (*i.e.*, Drāviṇī etc.) are also to be worshipped. The Śakti are to be worshipped in the eight Yonis. They are (1) Subhagā (2) Bhagā (3) Bhagasar Piṇī (4) Bhagamālī (5) Anaṅgī (6) Anaṅga Kusumā (7) Anaṅga Mekhalā and (8) Anaṅga Madanā. The mothers Brāhmī, etc. are to be worshipped lotus filaments and the Bhairavas in the petels.

28-29. The adoration of the mothers should be with the eight long vowels initially added and that of the eight Bhairavas with the short vowels initially added.

The adoration of the eight pedestals is on the tips of the petals. The first Pītha is Kāmarūpa and the others are Malaya, Kolagiri, Cauhāra, Kulāntaka, Jalandhara Uḍyāna and Koḍḍha Pīṭha which is the eighth.

30-33. In the ten directions of the Bhūpura the devotee shall worship the Gaṇas beginning with Haituka. They are Haituka, Tripurāntaka, Vetāla, Agni Jihva, Kālāntaka, Kapālī, Ekapāda, Bhīmarūpa, Malaya and Hāṭakeśvara.

He shall worship Indra and others with their weapons in their respective quarters.

Gutside the Bhūpura in the quarters Baṭuka, Yoginīs, Kṣetrapālaka and Gaṇeśa are to be worshipped and in the cor-

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ners (south east etc.) Vasus Ādityas, Śivas and the Bhūtas are to be worshipped.

The devotee shall worship Bālā thus and thereby shall be the possessor of wealth and learning.

If the Homas are performed with red lotus flowers women become favourites. if with musterd kings can be brought under control.

34. If the Homa is performed with Nandyāvartā, Rāja Vṛkṣa, Kunda and Pāṭalacampaka flowers or with Bilva fruits fortune will become stable.

35. The devotee who has mastered the Mantra can conquer premature death by performing Homa with the Guḍūcī flowers (or twigs) together with milk. By performing Homa with the Dūrvā grass soaked in milk be attains longerity with freedom from ailments.

36. If camphar, fragrant aloewood and bellium are retualistically consigned to fire the devotee acquires knowledge and poetic ability. Leading brahmins under come one's control if one performs Homa with Aparājita flower (Dūrvā Śephālikā etc.).

37. If the Homa is performed with Kalhāra flowers Kṣatriyas are controlled ; with Karṇikāra flowers, the ladies of Kṣatriya clans, with Koraṇṭa flowers the Vaiśyas, and with Pāṭala (trumpet) flowers the Śūdras.

38. If Homa is performed with Palāśa flowers are attains eloquency of speech ; by performing Homa with cooked rice one can have access to food ; by performing Homa with Lājas (fried grain) soaked in honey, milk and curds one can conquer ailments.

39-42. Take one part each of red sandel, camphar and Karcūra (fragrant orpiment) nine parts of Aguru (agallochum) four parts of Gorocāna, ten parts of sandal, seven parts of Kesara (saffron) and four parts of Jaṭāmānsī. Get these powdered by a virgin and inspire the mixture with the Mantra. If one applies it to the forehead as castemark one can control people, elephants, lions and other living beings, demous and Śākinīs (evil spirits). The powdering is preferably conducted in the night of the fourteenth day of the dark half of the lunar month in the cremation ground with the dew drops added to the mix ture.

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Now the modes of meditation are mentioned in the case of these activities for the purpose of attainment of results (soon).

43. While working for the attainment of wealth and fortune the devotee shall meditate on Bālā as seated on a lotus with golden complexion holding pomegranate in the right hand and a lotus in the left.

44. In the endeavour for attaining knowledge the devotee shall meditate on Bālā in the cerebral aperture as exuding nectar and holding boon and nectar pot in the right hands and book and Abhaya Mudrā in the left hands.

45. In the endeavour for attaining destruction of ailments the devotee shall meditate on Śivā wearing white garments, having the lustre of the moon and (holding boon nectar pot etc. as before) having the letters of the alphabet beginning with A and ending with Kṣa for her limbs.

46. In the endeavour for attaining effective control over others the devotee shall meditate on the goddess as holding noose in the right hand and the goad in the left. She is fully bedecked in gems and jewels. She is in a pleasant mood and red in complexion.

47. Now I shall explain the mode of Japa and Dhyāna for each of the Mantras of the Bīja, the mode of nullifying the curse and the rite of Dīpinī (illumination).

48. *Dhāyna Vāgbīja* (Aim). One shall remember Bālā as follows for the achievement of literary eloquence. She is holding the rosary and the Jñānamudrā in her right hands and the book and the skull in her left hands. Her complexion is as lustions as the Kunda flower. Her limbs are bedecked in pearl ornaments.

49-50. The devotee shall wear white garments, apply white sendal paste and bedeck himself in pearl ornaments and meditate as before. Thereafter he shall repeat the Vāg Bhava Bīja (*i.e.* Aim) three hundred thousand times. He shall then perform Homas thirty thousand times with fresh Palāśa flowers soaked in honey. He shall thereby become a poet as well as a favourite of young women.

51. *Dhyāna of Kāmabīja* (Klīm). The devotee shall meditate upon the red complexioned goddess who holds pomegranate arrow and goad in her right hands and the skull, the bow a

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the noose in her left hands, whose eyes are seaky with in ebriations and who is seated on a gem studded throne beneath the Kalpa tree.

52-53. The devotee shall wear red garments and the jewels and apply red unguents. After meditating on the goddess he shall repeat the middle Bīja (*i.e.* Klīm) three hundred thousand times. He shall then perform thirty thousand times Homas with Mālatī flowers mixed with camphor and sandal paste. Instantaneously all the people of the three worlds will be subject to his control.

54. *Dhyāna Verse for the third Bīja.* One shall meditate on goddess Bālā who is of the form of Cit (conciousness), whose splendour is like that of the autumnal moon who is bedecked in pearl ornaments and who holds at the tips of her hands the gesture of Vyākhyāna (commentary) and rosary (in the right hands) and the nectar pot as well as the book (in the left hands).

55-56. The devotee shall wear white garments and unguents and identify himself with the deity. After meditation the intelligent devotee shall repeat the last Bīja (Sauḥ) three hundred thousand times. He shall then perform thirty thousand Homas with Mālatī flowers soaked in sandal paste. Ere long he shall become the possessor of fortune, learning and renown.

57. This Mantra has been cursed and nailed by the goddess. Hence it does not bestow the desired results. Hence the devotee shall perform the redemption from curse and the Utkīlana (Unnailing) rites and then only begin the Japa.

58-59. Add letters Ha Sa and Ra to the first Bīja. At the beginning of the middle Bīja add Ha Sa and Ra. In the last Bīja add Ha in the beginning and Ra in the end. Thus the Bījas become Hsraim, Hsklrīm, Hsrauḥ (This is called Tripura Bhairavī Mantra). If this is repeated hundred times the original Mantra gets freed from the curse and bestows fruits.

60-62. There is another method of redemption from curse. Do not add Ra to the first or last Bīja. Then the Bījas become Hsaim Hsklrīm Hsauḥ. Still there is another mode of redemption from curse. A nine syllabled Mantra is formed as follows :

"Aim Aim Sauḥ Klīm Klīm Aim Sauḥ Sauḥ Klīm"

This Mantra is repeated hundred times and it will free the original Mantra from the curse of Bālā.

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If the Cetanī and Āhlādinī Mantras are repeated they will get unnailed.

63. The Cetanī Mantra consists of three vowels Aim Ī Au. The Āhlādinī Mantra is Om Klīm Namaḥ. The rite of unnailing is called Utkīlana.

64-67. Similarly the devotee shall make the three Bījas illuminated at the outset with the three Dīpana Mantras and then repeat them for the purpose of achieving the desired result.

The Dīpinī of the first Bīja is of nine syllables as follows :

"Vada Vada Vāgvādini Aiṁ"

The Dipinī of the middle Bīja is of eleven syllables as follows :

"Klinne Kledini Maha Kṣobham Kuru"

The Dīpinī of the last Bīja is five syllables as follows :

"Om Mokṣam Kuru"

Without the Dīpinī Mantra Bālā cannot fructify even when propitiated.

68. This secret should not be divulged to an ungrateful, liar and roguish fellow. It should be imparted to only one fully tested. Otherwise it does harm to the bestower.

69-72. In order to agitate the enemies the Japa shall be in this order Aim Sauḥ Klīm.

In order to captivate the three worlds the Japa shall be in this order Klīm Aim Sauḥ.

In order to attain salvation the Japa shall be in the order— Klīm Sauḥ Aim.

While adoring Bālā three types of Gurus (Preceptors) should be worshipped.

They are Divyaugha (celestral group); Siddihaugha (Realized group) and Mānavaugha (Human group). The Divyaugha preceptors are of seven classes

(1) Paraprakāśānanda
(2) Parameśānanda
(3) Paraśivānanda
(4) Kāmeśvarānanda
(5) Mokṣānanda
(6) Kāmānanda
(7) Amṛtānanda.

73-77. The Siddihaugha consists of these five as remembered by wise men

(1) Īśāna, (2) Tatpuruṣa, (3) Aghora, (4) Vāmadeva, and (5) Sadyojāta.

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The Mānavaugha should be known from the tradition of one's own preceptor.

Bālā Dhāraṇa Yantra The Mystic Yantra consists of the nine yonis (nine triangles evolved out of three big triangles juxtaposed) at the middle. Beginning with the middle Yoni the excellent devotee shall write the Bījas in order three times. Then he shall write in the eight petals the Gāyatrī Mantra (See below 78-79) in groups of three. Then the letters of the alphabet are written all round. Round this figure two Bhūpuras (squares) are drawn. In the triangles formed by the intersecting squares write the Kāma Bīja (*i.e.* Klīm) distinct from one another. This is called Tripurā Yantra. By means of Japa and the residual Homa ghee it can be evolved and worn on the arm. This shall bestow wealth, fame, happiness and male issues.

78-79. *Tripurā Gāyatrī.* This Tripurā Gāyatrī is the bestower of supernatural powers It has been resorted to by the Devas. It is as follows :

"Klīm Tripurā Devi Vidmahe Kāmeśvari Dhīmahi Tannaḥ Klinne Pracodayāt"

(O Tripurā goddess we known O Kāmeśvari we meditate. O Klinnā let that induce us).

80-97. I shall now mention the different varieties of Bālā Mantra as explained esoterically in the Āgamas. [They are fourteen in number].

I. [Three syllabled
"Hrīm Klīm Hsauḥ"

II. 6-syllabled
"Aim Klīm Sauḥ Sauḥ Klīm Aim"

III. 9-syllabled :
"Śrim Klīm Hrīm Aim Klīm Sauḥ Hrīm Klīm Śrīm"

IV. 10-syllabled Mantra :
"Aim Klīm Sauḥ Bālā Tripura Svāhā"

V. 14-syllabled Mantra :
"Aim Klīm Hsauḥ Bālā Tripure Siddihimdehi Namaḥ"

VI. 16-syllabled Mantra :
"Hrīm Śrīm Klīm Tripurā Bhāratī Kavitvamdehi Svāhā"

VII. 17-syllabled Mantra :
"Śrīm Hrīm Klīm Tripurā Mālatī Mahyam Sukhamdehi Svāhā"

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VIII. 17-syllabled Mantra :
"Sklrīm Kṣmyraum Aim Tripure Sarvavāñchitamdehi Namaḥ Svāhā"

IX. 18-syllabled Mantra :
"Hrīm Hrīm Hrīm Prauḍha Tripure Ārogyamaiśvaryamdehi Svāhā"

X. 18-syllabled Mantra :
"Hrīm Śrīm Klīm Tripurā Madane Sarvaśubham Sādhaya Svāhā"

XI. 20-syllabled Mantra :
"Hrīm Śrīm Klīm Bāla Tripure Madāyattām Vidyām Kuru Namaḥ Svāhā"

XII. 20-syllabled Mantra :
"Hrīm Śrīm Klīm Parāpare Tripure Sarvamīpsitam Sādhaya Svāhā"

XIII. 28-syllabled Mantra :
"Klīm Klīm Śrīm Śrīm Hrīm Hrīm Tripurā Lalite Madīpsitām Yoṣitamdehi Vāñchitam Kuru Svāhā"

XIV. 35-syllabled Mantra :
"Klīm Klīm Klīm Śrīm Śrīm Śrīm Hrīm Hrīm Hrīm Tripura Sundari Sarvajagan Mamavaśam Kuru Kuru Mahyam Balam Dehi Svāhā"

[V. 6 Tripurā, give supernatural powers obeisance

VI. Give poetic ability

VII. Give me hapiness

VIII. Give everything desired

IX. Mature Tripurā, give freedom from ailments and prosperity

X. Achieve all auspiciousness

XI. Make learning embedded in me

XII. Achieve everything desired

XIII. Give me the women desired by me carry out what is desired

XIV. Make the entire universe under my control give me strength].

The final one of thirty-five syllables is the bestower of all desires.

The sage for all these fourteen Mantras is as mentioned Dakṣiṇā Mūrti. The metre is Gāyatrī. The deity is Tripurā

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Bālā. The Ṣaḍaṅga Nyāsa is the same as in the case of the Model one.

98. *Dhāyna Verse.* For the sake of all prosperity the red camplexioned, three eyed, crescant-crested Tripurā Bālā who is worthy of being worshipped by all the immortal ones (Devas) and who holds the goad and the rosary string in the right hands and the noose and the book in the left hands should be meditate upon.

99-100. These Mantras have to be repeated hundred thousand times. Ten thousand Homas are to be performed with Karavīra flowers.

The adoration is in the pedestal mentioned before along with Aṇga Pūjā, and that of Rati etc., the deities of arrows etc., the mothers, the guardians of the quarters and their weapons. The activities for realization of desires are also as mentioned before.

Laghuśyāmā. Now I shall explain the worship of Laghuśyāmā who bestows everything desired when remembered.

101-102. The Mantra is of twenty syllables and is as follows:

"Aim Namaḥ Ucchiṣṭacāṇḍāli Mātaṅgi Sarvavaśaṁkari Svāhā".

103. The sage of this Mantra is Madana; the metre is Nicṛd Gāyatrī and the deity is Laghuśyāmā. The Bīja is Aim and the Śakti is Svāhā. Its application is in Japa for the sake of the realization of all my cherished desires.

104-107. The Nyāsa is as follows :

Aim obeisance to Rati—on the head
Hrīm ,, ,, Prīti—in the heart
Klīm ,, ,, Manobhavā at the feet

He shall then perform the Nyāsa of the Śaktis as follows :

Aim obeisance to Icchā Śakti—on the mouth
Hrīm ,, ,, Jñāna Śakti—at the throat
Klīm ,, ,, Kriyā Śakti—on the penis

The devotee then performs Bāna Nyāsa as follows :

Drām obeisance to the arrow Drāvaṇa (that melts)—
on the head
Drīm ,, ,, ,, Śoṣaṇa (that which dries up)—
on the mouth
Klīm ,, ,, ,, Tāpana (that which heats up)—
in the heart

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Blūm ,, ,, ,, Mohana (that which fascinates)—
in the privy
Saḥ ,, ,, ,, Unmādana (that which maddens)—
at the feet

He shall then proceed to perform the Ṣaḍaṅga Nyāsa.

108-111. In the Ṣaḍaṅga the Mantra is split at syllables 3, 3, 3, 3, 6 and 2. So the Nyāsa is as follows :

Aim Namaḥ	obeisance to the heart
Ucchiṣṭa	Svāhā unto the head
Cāṇḍāli	Vaṣaṭ to the tuft
Mātaṅgi	Hum unto the armour
Sarvavaśaṁkari	Vauṣaṭ to the three eyes
Svāhā	Phaṭ unto the Astra

Then the devotee must perform the Nyāsa of the eight mothers beginning with Brāhmī with the long vowels and Kṣa etc. prefixed as follows :—

Ām Kṣām obeisance to Brāhmī Kanyakā—on the head
Īm Lām ,, ,, Māheśvarī ,, ,, on the left shoulder
Ūm Hām ,, ,, Kaumārī ,, ,, on the left side
Ṝm Sām ,, ,, Vaiṣṇavī ,, ,, at the navel
Ḷm Ṣām ,, ,, Vārāhī ,, ,, on the right ride
Aim Śām ,, ,, Indrāṇī ,, ,, on the right shoulder
Aum Vām ,, ,, Cāmuṇḍā ,, ,, on the hump
Aḥ Lām ,, ,, Mahālakṣmī ,, ,, in the heart

The devotee then performs Siddhinyāsa with Om and Aim prefixed as follows :

Om Aim obeisance to Aṇimā Siddhi Kanyakā—on the head
Om Aim ,, ,, Mahimā ,, ,, on the forehead
Om Aim ,, ,, Laghimā ,, ,, on the eyebrows
Om Aim ,, ,, Garimā ,, ,, on the throat
Om Aim ,, ,, Īśitā ,, ,, in the heart
Om Aim ,, ,, Vaśitā ,, ,, in the navel
Om Aim ,, ,, Prākāmya ,, ,, in the Mūlādhāra
Om Aim ,, ,, Prāpti ,, ,, in the top of the penis.

112. The eight Siddhis are—Aṇimā, Mahimā, Laghimā, Garimā, Īśitā, Vaśitā, Prākāmyam, and Prāpti.

113-114. The delighted eight celestial damsels have to be reversed by performing Nyāsa as follows :

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Klīm obeisance to Urvaśī Kanyakā—on the head
Klīm ,, ,, Menakā ,, on the forehead
Klīm ,, ,, Rambhā ,, on the right eye
Klīm ,, ,, Ghṛtācī ,, on the left eye
Klīm ,, ,, Puñjakasthalā ,, on the mouth
Klīm ,, ,, Sukeśī ,, on the right ear
Klīm ,, ,, Maṇjughoṣā ,, on the left ear
Klīm ,, ,, Mahāraṅgavatī,, on the hump

The name of the celestial damsels are Urvaśī, Menakā, Rambhā, Ghṛtācī, Puñjakasthalā, Sukeśī, Mañjughoṣā and Mahāraṅgavatī.

115-116. The Nyāsa of the virgins of Yakṣas etc. is to be performed thereafter as follows :

Klīm obeisance to Yakṣa Kanyakā—on the right shoulder
Klīm ,, ,, Gandharva ,, on the left shoulder
Klīm ,, ,, Siddha ,, in the heart
Klīm ,, ,, Nara ,, in right breast (nipple)
Klīm ,, ,, Nāga ,, in left breast (nipple)
Klīm ,, ,, Vidyādhara ,, in the stomach
Klīm ,, ,, Kimpuruṣa ,, in the privy
Klīm ,, ,, Piśāca ,, in the Mūlādhāra

117. Then the devotee shall perform Varṇa Nyāsa (*i.e.* the Nyāsa of all the syllables of the Mantra) as follows :

Om Aim obeisance on the right shoulder
Om Nam ,, on the right elbow
Om Mam ,, on the right wrist
Om Um ,, on the right finger-root
Om Cchim ,, on the right finger tip
Om Ṣṭam ,, on the left shoulder
Om Cām ,, on the left elbow
Om Ḍām ,, on the left wrist
Om Lim ,, on the left fingers root
Om Mām ,, on the left finger tip
Om Tam ,, on the right foot root
Om Gim ,, on the right calf
Om Sam ,, on the right ankle
Om Vam ,, on the right toe-root
Om Vam ,, on the right toe-tip
Om Śam ,, on the left foot root

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Om Kam „ on the left calf
Om Rim „ on the left ankle
Om Svām „ on the left toe-root
Om Hām „ on the left toe-tip

118. After performing all these Nyāsas, the devotee shall meditate on Mātaṅgī on the seat placed in the middle of the jewel-studded palace situated in the island of the celestial ocean.

119. *Dhyāna Verse.* One shall resort to and meditate upon Mātaṅgī who is bedecked in ornaments of ruby whose face beams with smiles, whose garments have the lustre of the blue lotus, whose lotus like feet are smeared with beautifull red lac juice who is brilliant with three eyes, who is eager to play on the lute who is reversed by the Devas, who is dark hued like the feathers of the parrot, whose crest has the crescent moon and whose mouth is filled with betel leaves and juice.

120. The devotee shall repeat the Mantra a hundred thousand times and perform Homas ten thousand times with the auspicious Madhūra flowers. He shall perform the adoration of Laghuśyāma in the pedestal mentioned before of Mātaṅgī (VII—73-75).

121. The Mystic Yantra of Laghuśyāmā consists of triangles juxtaposed to form pentagon surrounded by eight petalled lotus and then sixteen petalled lotus. The entire figure is then covered by the square of four entry points. It is in this Yantra that the worship of Laghuśyāma must be performed duly

122-124. *The Āvaraṇa adoration.* The devotee shall worship Rati, Prīti and Manobhavā in front and at the sides. In the three corners beginning at the front he shall worship the Śaktis of Icchā (wish) Jñāna (knowledge) and Kriyā (Action). The five arrows are to be worshipped in the five corners and the Ṣaḍaṅga deities in the filaments. In the eight petals he shall worship Brāhmī and other mothers and in the tips of the petals he shall worship Aṇimā and other Siddhis. He shall worship Ūrvaśī and other celestial damsels in the sixteen petals. In the context of these adorations of Rati and others the procedure is like that of the Nyāsa.

125-127. In the four entry point of the Bhūpura (square) the Yoginīs are to be worshipped.

The following sixteen Yoginīs are to be worshipped in the

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eastern side *viz.*

(1) Gajānanā	(2) Simhamukhī	(3) Gṛdhrāsyā
(4) Kākatuṇḍikā	(5) Uṣṭragrīvā.	(6) Hayagrīvā
(7) Vārāhī	(8) Śarabhānanā	(9) Ulūkikā
(10) Śivārāvā	(11) Mayūrī	(12) Vikaṭānanā
(13) Aṣṭavajrā	(14) Koṭarākṣī	(15) Kubjā
(16) Vikaṭalocanā.		

129. The following sixteen are to be worshipped in the southern side :

(1) Śuṣkodarī	(2) Lalajjihvā	(3) Śvadaṁṣṭrā
(4) Vānarānanā	(5) Ṛkṣākṣī	(6) Kekarākṣī
(7) Bṛhattuṇḍā	(8) Surāprīyā	(9) Kapālahastā
(10) Raktākṣī	(11) Śukī .	(12) Śyenī
(13) Kapotikā	(14) Pāśahastā	(15) Daṇḍahastā, and
(16) Pracaṇḍā.		

130-132. In the West the following sixteen Yoginīs are to be worshipped :

(1) Caṇḍavikramā	(2) Śiśughnī	(3) Pāpahantrī
(4) Kālī	(5) Rudhirapāyinī	(6) Vasādhayā
(7) Garbhabhakṣā	(8) Śavahastā	(9) Antramālinī
(10) Sthūlakeśī	(11) Bṛhatkukṣi	(12) Sarpāsyā
(13) Pretavāhanā	(15) Dandaśūkakarā	(15) Krauñcī, and
(16) Mṛgaśīrṣā.		

133-134. In the North the following sixteen Yoginī are to be worshipped :

(1) Vṛṣānanā	(2) Vyāttāsyā	(3) Dhūmaniśvāsā
(4) Vyomaikacaraṇā	(5) Ūrdhvadṛk	(6) Tāpanī
(7) Śoṣaṇī	(8) Dṛṣṭi	(9) Koṭarī
(10) Sthūlanāsikā	(11) Vidyutprabhā	(12) Balākāsyā
(13) Mārjārī	(14) Kaṭapūtanā	(15) Aṭṭāṭṭahāsā, and
(16) Kāmākṣī.		

These are to be adored. They are the bestowers of everything desired.

135-136. The evil spirits and Śākinīs perish even when the names of these are heard.

In the south-east and other corners of the Bhūpura the devotee shall worship Baṭuka, Gaṇeśa, Kṣetrapāla and Durgā with their own respective Mantras. Externally Indra and others as well as Vajra and other weapons are to be worshipped.

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137-138. In the four quarters of the Bhūpura the four types of musical instruments are to be worshipped, *viz.*, the stringed are like lute, the drums, etc., cymbals, etc. and the flutes etc.

One who worships Laghuśyāmā with all these twelve Āvaraṇas shall ere long become the deserving recipient of all types of riches.

139-140. The Mātaṅgī Gāyatrī is as follows :

"Aim Śukapriyāyai Vidmahe Klīm Kāmeśvarīm Dhīmahi Tannaḥ Śyāmā Pracodayāt"

It is the bestower of all supernatural powers. At the time of her worship this Gāyatrī is to be used for the ritualistic sprinkling of water over the objects of sacrifice.

141-142. The procedure for realization of cherished desires as adumbrated in Mātaṅgī Mantra (VII – 81-83) is to be followed with this Mantra as well Kings princes and even haughty or inebriated fawn eyed damsels become mentally, vebally and physically the servants of one who practices this Mantra. The Śākinī evil spirits, the ghosts and other genus are not competent to attack him.

143. Why tell more ? This goddess is the bestower of all desires. Merely by remembering. Her Mantra a men become on a par with gods.

144. By gentlemen devotees of the goddess no lady should be censured at all. They are to be honoured like the goddess if the devotee to achieve the realization of their desires.

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COMMENTARY

VIII Taraṅga

1-3. He explains the Mantra of Bālā with the words Dāmodara etc.

Dāmodara=Ai Candrayuta means having the Anusvāra
Hence Aim Vāk is the name of this
(Mantra) Vidhi=Ka
Vāsava Śāntīnduyuta=having La, Ī and Anusvāra therefore Klīm
Bhṛgu=Sa Tena means by the Visarga Hence Sauḥ

5-6. Madhyānte Madhyam=Śakti

Ante is Bījam. The first Bīja should have its Nyāsa from the navel to the tip of the foot. Above too like this. In the right hand the second Bīja must have its Nyāsa. The devotee should perform the Nyāsa of the third Bīja in both the hands.

7-9. The ears and the chin and other limbs have the shape of a triangle. Hence this Nyāsa is called Yoni Nyāsa.

10. Vag etc. The Nyāsa should be Aim obeisance to Rati—Nyāsa is in the privy. Antyādikām=(Nyāsa should be) Sauḥ obeisance to Prīti in the heart. Klīm obeisance to Manobhavā in the middle of eyebrows.

11. Antyakāmādyā. The Nyāsa of Amṛteśī Yogīśī and Viśvayoni should be in these alone, *viz.*, in the privy, heart and the middle of the eyebrows. The form is Aim obeisance to Amṛteśī, etc. [Aim seem to be a mistake. It should be Sauḥ].

12. Kāmeśī Pañca Bījāni=The five Bījas of Kāmeśī *i.e.* Hrīm, Klīm Aim Blūm and Strīm as mentioned before. Having there Bījas in the beginning. Therefore, the Nyāsa of Manobhava, Makaradhvaja, Kandarpa, Manmatha and Kāmadeva should be in the head, mouth, heart, privy and the feet. The mantra to be uttered is Hrīm obeisance to Manobhava etc.

13. Bāṇeśī Bījas are Drām, Drīm, Klīm, Blūm and Sa. These should be prefixed to Drāviṇī etc. *viz.* Drāviṇī, Kṣobhaṇī, Vaśīkaraṇī, Ākarṣaṇī and Sammohanī. These are the deities of

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Bāṇa. Their Nyāsa is in the head, feet, mouth, privy and the *e.g.* Drām obeisance to Drāviṇī etc.

14. The Ṣaḍaṅga is mentioned with the word Tārtīya *i.e.* Sauḥ Vāk=Aim. The Kāma Bīja should be uttered between them with the long vowels prefixed *e.g.* Sauḥ Klām Aim in the heart Sauḥ Klīm Aim in the head Sauḥ Klūm Aīm in the tuft etc.

15. Dhyāna is explained with the words Rakta etc. Vidyā and Abhaya gesture in the left hands. The others in the other hands.

16-20. Pūjāyantra is mentioned with the word Nava etc. It is clear.

21-23. The Mantra of the pedestal is mentioned Vyoma=Ha. The third Bīja with this prefixed. Hence Hasauḥ Sadāśivamahāpreta Padmāsanāya Namaḥ (is the Mantra).

24. He mentions the Aṅga Pūjā. In the middle of the Middle Yoni, the heart, the head, the tuft and the armour are to be worshipped in the south-east, south-west, north-west and north-east.

25-29. In the exterior of the middle Yoni in the four quarters the first four Kāmas and in front the fifth Kāma are to be worshipped. The Bāṇa deities, *viz.*, Drāviṇī, etc. similarly *i.e.* like Kāma *i.e.* in the quarters and in front, the Śaktis Subhagā etc. (are to be worshipped). The Mothers are to be worshipped with the long vowels prefixed e.g. Ām obeisance to Brāhmī etc. The Bhairavas are to be worshipped with short vowels prefixed Am obeisance to Asitāṅga etc.

30. The Gaṇas beginning with Haituka are to be worshipped in the ten quarters.

31. Since it is specifically mentioned that Indra and others should be worshipped in their own quarters it is implied that the earlier Āvaraṇas are to be worshipped in the directed quarters like this everywhere.

33. Vidiśāsu=in the corners south-east etc. Vasu and others are to be worshipped e.g. obeisance to Vasus etc.

34-35. Nandyāvarta=Tagara flower.

36-37. Candra=Camphor

Puram=Guggulu (bdelluim)

Aparājita is a flowing creeper having the shape of Yoni. Its flowers are to be used for Homa.

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38. Sāragham=honey.

39. He mentions the Tilaka with the word Rakta etc.

Māmsī=Jaṭā Māmsī.

40-42 He mentions the divisions with the words Bhūmi etc.

Bhūmi=1 Nanda=9 Abdhi=4

Diśaḥ=10 Nigama=4

i.e. one part of red sandal etc. All these in gredients should be gathered and got powdered by a virgin on the night of the fourteenth day in the dark half. Then inspired with the Mūla Mantra and Tilaka is to be applied.

Vaśayet (be could control) whom all ending with Śākinī.

43. He mentions the different Dhyānas Mātuliṅga etc. *i.e* Pomegranate. This is in the right hand. In the meditation for the sake of removing ailments the gesture of boon and the nectar pot in the right hands. In the meditation intended for captivating the noose is in the right hand.

47-50. Bījānām=of the three Bījas. He mentions Vāg Bīja Dhyāna—Vidyā etc. The rosary and the gesture of Jñāna in the right hands.

51-53. Kāma Bīja Dhyāna with Kalpa etc. The pomegranate, arrow and the goad in the right hands. The skull, the bow and the noose in the left hands.

Niṣaṇṇām=Seated

This goddess is six hunded.

54. He mentions the Dhyāna of the third Bīja—Vyākhyāna gesture and rosary garland in the right hands.

58-59. He mentions the redemption from curse. In the first Bīja these are to be added.

Varāha=Ha

Bhṛgu=Sa

Pāvaka=Ra Therefore Hsrauḥ.

At the beginning of the second Nabhas and Hamsa *i.e.* Ha and Sa. In the end Ra. Hence the Kūṭa (or puzzling point) is Hsklrīm. At the beginning of the third Kham=Ha Ante (in the end) Dhūmaketana (fire) *i.e.* Ra. Then it becomes Hsauḥ. This is Bhairavī. If this is repeated hundred times Bāla shall be free from curse.

60. Or there need not be the addition of Ra in the first and the last Bījas. Therefore Hsauḥ. The middle one is itself.

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61-62. Another method for redemption from curse. He mentions the Japa of the nine syllabled Mantra. That is Aim Aim Sauḥ Klīm Klīm Aim Sauḥ Sauḥ Klīm. If it is repeated hundred times it removes the curse.

63-64. He mentions the Cetanī Mantra Tri etc.

Adhara=Aim
Śānti=Ī
Anugraha=Au

These three vowels alone constitute the Cetanī Mantra. If it is repeated hundred times it makes the unnailing of Bālā possible. He mentions Āhlādinī Mantra Om Klīm Namaḥ. This also contrives the unnailing.

65. He mentions the Dīpinī Mantra of Vāg Bīja with the word Vada etc.

Sadīrghāmbu=Vā
Anantagau Smṛtibālau=Ga and Va stationed in Ā
Hence it means Gvā
Sanetra Satya=D+I=Di
Na also like that (*i.e.* Ni)
Vāk=Aim

This is the Dīpinī (illuminator) of the first Bīja.

66. He mentions the Dīpinī of the Kāma Bīja Klinne etc. This is the form itself.

Vaikuṇṭha=Ma
Dīrgha Kha=Ha
Antima=Kṣa
Sadyaga=merged into O Hence Kṣo
Sacandrā Nidrā=Bham
Kuru (form itself) Sivāṛṇa=11 syllables

This is the illuminator of the middle Bīja.

67-68. Tāra=Praṇava Mokṣam Kuru (form itself). This is the illuminator of the last Bīja. Without the Dīpinī just mentioned even the propitiated Bālā cannot become fruitful.

69. With the difference in Kāma he mentions the different Japas.

For the destruction of enemies Aim Sauḥ Klīm
For captivating Klīm Aim Sauḥ.

70. Klīm Sauḥ Aim for salvation.

71-71. He mentions Divyaughas—Paraprakāśa etc. The

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usage in obeisance to Paraprakāśānanda because the another has said Ānandapada Paścimāḥ.

73. He mentions Siddhaughas, Īśānākhya etc.

74-75. Tripurā Gāyatrī is being mentioned. In every (part of) the Yantra three syllables from the Gāyatrī are to be written.

76. Bhūpura Dvayam=Two squares. How ? Differentiated from one another one corner is in the intermediate quarter and the other is in the regular quarter.

77. Sampāta Sādhitam=United with the ghee that remains after Homa.

78-79. He quotes Gāyatrī—

Kāma=Klīm
Bhagi=having E
Viṣom=Ma Hence Me
Baka=Śa
Khaḍgīśa=Va
Mounted on Va *i.e.* Sva
Sanetra Agni=R+I=Ri
The other things (form itself).

80. In the different varieties of Bālā he mentions another Mantra.

Māyā=Hrīm
Kāma=Klīm
Tārtīyam=Sau
Ambarārūḍham=having Ha *i.e.* Hsauḥ. This is the first.

81. The second one is performed with the Mantras used in ordinary order and reserve order.

"So Aim Klīm Sauḥ Sauḥ Klīm Aim"

The third one is "Śrīm Klīm Hrīm Aiṁ Sauḥ Hrīm Klīm Śrīm".

82. The fourth one is "Aim Klīm Sauḥ Bālā Tripure Svāhā".

He mentions the fifth one

Vāk=Aim
Kāma=Klīm
Vyomabhṛgvinduyuṅmanu means Ha Sa and Au with Anusvāra *i.e.* Hsaum
Dīrgha Bhūdhara=Bā
Pinākī=Lā

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83-84. The other things the form itself. He mentions the sixth

Māyā=Hrīm
Lakṣmīḥ=Śrīm
Manojanmā=Klīm
Ṭhadvayam=Svāhā

The other things form itself. He mentions the seventh one Kamalā etc.

Kamalā=Śrīm
Pārvatī=Hrīm
Kāma=Klīm

The other things form itself.

85. He mentions the eight Bhṛgu etc.

Bhṛgu=Sa
Brahmā=Ka
Kriyā=La
Vahai=Ra
Śānti=letter Ī
Letter Ī with all the persons and Sarātripa=Having Anusvāra Therefore Sklrīm.

86. Dahana=Ra
Antya=Kṣa
Mahākāla=Ma
Bhujaṅga=Ra
Puruṣottama=Ya
All these united with Manu Ardhīśendu=Kṣmyraum.

87. Vāg Bījam=Aim. The remaining form itself
Vahni Priyā=Svāhā.

88. He mentions the ninth Mantra—
Hṛllekhā Tritayam=Hrīm three times
Ananta=Ā. The other thing form itself.

89. He mentions the tenth one
Māyā=Hrīm Hrīm
Ramā=Śrīm
Manmatha=Klīm
The remaining the form itself.

90. He mentions the eleventh one
Hṛllekhā=Hrīm
Kamalā=Śrīm

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Anaṅga=Klīm
Hṛt=Namaḥ
Vahnivallabhā=Svāhā
The remainder from itself.

91. He mentions the twelfth are
Māyā=Hrīm
Padmā=Śrīm
Manobhava=Klīm

92-23. Analakāntā=Svāhā
The other thing form itself. He mentions the thirteenth are
Kāmadvandvam=Klīm Klīm
Ramāyugmam=Śrīm Śrīm
Māyāyuk=Hrīm Hrīm
Tripurā Lalite Madīpsitām Yoṣitam Dehi Vāñchitam Kuru —this is the form itself
Jvalanakāminī=Svāhā.

94. He mentions the fourteenth Kāma etc. Klīm Śrīm and Hrīm each three times.

95. Inadvayam=Mama
Analāṅganā=Svāhā
The other thing form itself.

96. These are the fourteen varieties of Bālā theirs.

97. He mentions the sage etc. with the word Dakṣiṇā.

98. He mentions Dhyāna—The goad and the rosary string in the right hands.

99. Hayāri=Karavīra flower
Sāyakaiḥ=with the deities of the five arrows.

100. Digadhīśāstraiḥ=with the weapons of the guardians of the quarters.

101. After explaining Bālā he explains Laghuśyāmā—
Vāg Bīja=Aim
Hṛdayam=Namaḥ (obeisance)
Karṇa=U
Sanetra Ekanetra=Ccha+I=Cci+Ī
Mukundam Ārūpha Vṛṣa=Ṣa upon Ṭa=Ṣṭa
Kūrma=Ca
Dīrghendu Samyuta=having long Ā and M hence Cām

102. Dīrgho Nandī=Ḍā
Li Mātaṅgi Sarva Vaśaṁkari – form itself

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Vaiśvānara Priyā=Svāhā

103. Aim is the Bīja and Svāhā is Śakti.

104. He explains Nyāsas—Vāg etc.

Aim obeisance to Rati—on the head

Hrīm obeisance to Prīti—in the heart.

105. Klīm obeisance to Manobhavā—at the feet.

Aim obeisance to Icchāśakti - in the mouth

Hrīm obeisance to Jñānaśakti—in the throat

Klīm obeisance to Kriyāśakti—on the penis.

106-107. Drām, Drīm, Klīm, Blūm Saḥ. These are the Bījas of Bāṇeśī.

The Nyāsas of Drāvaṇa and other arrows are to be performed on the head, mouth, heart, privy and the feet with the Bījas prefixed e.g. Drām obeisance to Drāvaṇa etc.

Kam=Head Āsyam=mouth.

108-110. He explains Ṣaḍaṅga with Rāma etc. The Nyāsa of the Mothers is explained with Ṅe etc.

The eight letters Ksa etc. constituted by the "la" class of letters in reverse order are to be used for the Nyāsa with the long vowels prefixed. The places for Nyāsas are the head etc. How to use the words denoting the mothers ? They are to be used in the dative case of the word Kanyakā at the end e.g. Ām Kṣām obeisance to Brāhmī Kanyakā on the head. Īm Ḷām obeisance to Māheśvarī Kanyakā on the left shoulder. Ūm Hām obeisance to Kaumāri Kanyakā on the left side. Ṝm Sām obeisance to Vaiṣṇavī Kanyakā in the navel. Ḷm Ṣām obeisance to Vārā Hī Kanyakā on the right side. Aim Śām obeisance to Indrāṇī Kanyakā on the right shoulder. Aum Vām obeisance to Cāmuṇḍā Kanyakā on the right shoulder. Aḥ Lām obeisance to Mahā Lakṣmī Kanyakā in the heart.

He explains Siddhi Nyāsa with Tāra etc. Om Aim obeisance to Aṇimā Siddhi Kanyakā on the head etc. The Siddhis are being enumerated below.

111. Alika=forehead Cilli=eyebrows.

112. He enumerates the eight Siddhis.

113-116. He explains the Nyāsas of the celestial damsels—Klīm obeisance to Urvaśī Kanyakā on the head etc. Two Nyāsas in the eyes, two in the ears. He enumerates the celestial damsels Urvaśī etc. The Kanyā Nyasā is explained with the

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word Yakṣa, etc.

Namontā Madanādikāh=The Kāma Bīja should be prefixed and the word Namaḥ should be used in the end. The places of Nyāsa are shoulder, etc. Two in the shoulders, two in the nipples, and one each in other places.

e.g. Klīm obeisance to Yakṣakanyakā—in the right shoulder. Klīm obeisance to Gandharvakanyakā—in the left shoulder etc.

117. He explains Varṇanyāsa (that of letters). The syllables of the Mantra with Anusvāra added and Praṇava prefixed. The places of Nyāsa are the joints of hands and feet as well as their tips, e.g. Om Aim obeisance—in the right shoulder

Om Nam „ in the right elbow.

118. Antarīpa=is land

Surārṇavasya=of the celestial ocean.

The jewel studded palace is there. The throne placed in its middle. The devotee shall meditate on the goddess seated thereon.

119-121. Kīracchadaśyāmalām=dark complexioned like the feathers of the parrot.

122-123. Ratipūrvikāḥ=Rati, Prīti and Manobhavā.

124. Urvaśī and others together eight. The virgins of the Yakṣas etc. are also eight each. The procedure for adoration is also the same as that of the Nyāsa.

125. He enumerates the Yoginīs.

126-129. Sixteen Yoginīs are to be worshipped in every direction. These Yoginīs have the characteristics in accordance with their names.

130-135. Kīnāśadigbhāge+in the south.

136-138. Svasvamantreṇa with their respective Mantras. The Mantras of Baṭuka etc. have already been mentioned.

139-144. He mentions Her Gāyatrī—

Vāṇī=Aim

Śukapriyā Ṅentā=to Śukapriyā

Mīnaketana=Klīm—The remainder form itself

Thus ends the eighth Taraṅga, named review of Bālāśyāmā in the commentary Naukā of Mantra Mahodaddhi.

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IX Taranga

1-4. I shall now explain the Mantra of Annapūrneśvarī that bestous everything desired. It was by adoring Her that Kubera became the Lord of treasures, the intimate friend of Śambhu, the guardian of the quarter and the ruler of Kailāsa.

Thus Vidyā (mantra) is of twenty syllables and is as follows :

"Om Hrīm Śrīm Klīm Namo Bhagavati Māheśvari Annapūrṇe Svāhā"

The sage is Druhiṇa (Brahmā), the metre Kṛti and the deity is Annapūrṇeśī.

The Ṣaḍaṅga is to be performed with Hṛllekhābīia (i.e. Hrīm) with the six long vowels, e.g. Hrīm obrisance to the heart Hrīm Svāhā unto the head. Hrūm Vaṣaṭ to the tuft. Hraim Hum unto the armour Hraum. Vauṣaṭ unto the three eyes. Hraḥ Phaṭ unto the Astra.

5-6. *Navapadanyāsa.* The devotee has to perform this Nyāsa on the mouth, two nostrils, two eyes, two ears, the male organ generation and the arms. The Mantra is therefore split at the syllebles 1, 1, 1, 1, 2, 4, 4, 4 and 2. Thereafter the devotee meditates on the goddess of gods.

7. *Dhyāna Verse.* Annapūrṇeśvara should be meditated upon as follows : She has the complexion of heated gold ; the moon forms her crest jewel ; she is resplendent with the brilliant lustre of jewels ; she shines with different costums ; she has three eyes ; she is accompanied by Earth and Laxṣmī ; she holds the ladle in her right hand and the golden pot in the left ; her breast are beautiful and protruding ; she is delighted in holding on to Śiva who is engaged in dancing.

8. The Mantra has to be repeated a hundred thousand times

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and the Homa is to be performed ten thousand times with Caru smeared with ghee [Boiled rice oblation]. The Preliminary worship is in the pedestal having the nine Śaktis [viz. Jayā, Vijayā, Ajitā, Aparājitā, Nityā, Vilāsinī, Dogdhrī, Aghorā and Maṅgalā]

9. *Annapūrṇā Yantra* The Yantra consists of Triangle, four petelled lotus, eight petelled, sixteen petelled and the entire thing surrounded by Bhūpura (square). The seat should be offered by uttering the Māyā Bīja

10-14. The devotee shall worship Śiva, Varāha and Mādhava with their respective Mantras as being mentioned below. *Śivās Mantra.* This is of seven syllables as follows :

"Om Haum, Namaḥ Śivāya"

Varāha's Mantra. This is of thirty three syllables as follows :

"Om Namo Bhagavate Varāharūpāya Bhūrbhuvaḥ Pataye Bhūpatitvam Me Dehi Dadāpaya Svāhā"

Nārāyana's Mantra This is of eight syllables as follows :

"Om Namo Nārāyaṇāya"

After the worship of these the six Aṅgas are to be worshipped.

15-17. The devotee then worships Dharā (Earth) on the left and Śrī (Fortune wealth) on the right with their respective Mantras.

Dharā Mantra. This is of 22 syllables and the Bhūmibija [*i.e.* Glaum] is to be used for Sampuṭa [i.e. at the beginning and at the end it is used for covering it up] as follows : "[Glaum Annam Mahyannam Me De Hyannādhipataye Ma Mānnam Pradāpaya Svāhā" Glaum]

Śrī Mantra. The same Mantra with Śrībija (i.e. Śrīm) an Sampuṭa. It is then as follows :

[Śrīm "Annam Mahyannam Me De Hyannādhipataye Ma Mānnam Pradāpaya Svāhā" Śrīm]

18-21. In the four petalled lotus the four Śaktis are to be worshipped with the first four Bījas of the original Mantra. They are Parā, Bhuvaneśuarī, Kamalā and Subhagā.

Brāhmī and other mothers are to be adored in the eight-petalled lotus.

In the sixteen petalled lotus the following 16 Śakis are to be worshipped. They are (1) Amṛtā (2) Mānadā (3) Tuṣṭi (4) Puṣṭi (5) Prīti (6) Rati (7) Hrī (8) Śri (9) Svadhā (10) Svāhā (11) Jyotsnā (12) Haimavatī (13) Chāyā)14) Pūrṇimā (15) Nityā

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and (16) Amāvāsyā. The remaining sixteen syllables of the original Mantras are to be prefixed white worshipping these.

In the Bhūpura the guardians of the quarters are to be worshipped and their weapons outside.

22. When the Mantra is fully realized by means of Japa etc. the devotee shall become honoured by the people and he shall be on a par with Kubera by means of his riches.

23. The previous Mantra without the Bījas of Ramā and Kāma [i.e. Śrīm and Klīm] shall be another Mantra of eighteen syllables.

Then the Mantra is "Om Harīm Namaḥ Bhagavati Māheśvari Annapūrṇe Svāhā".

The Ṣaḍaṅga is with syllables 2, 2, 4, 4, 4 and 2

e.g. Om Hrīm obeisance to the heart

Namaḥ	„	Svāhā unto the head
Bhagavati	„	Vaṣaṭ unto the tuft
Māheśvari	„	Hum unto the armour
Annapūrṇe	„	Vauṣaṭ unto the three eyes
Svāhā	„	Phaṭ unto the Astra

[The application and Dhyāna as before].

24. *Another Mantra.* In the previous 20 syllabled Mantra add "Mamā Bhima Tamannam Dehi Dehi" after the fourteenth syllable. It shall then become 31 syllabled Mantra as follows :

"Om Harīm Śrīm Klīm Namaḥ Bhagavati Māheśvari Mamā Bhimatamannam Dehi Dehi Annapūrne Svāhā"

25-26. The Ṣaḍaṅga is to be performed with syllables 4, 6, 4, 7, 4 and 6, e.g. Om Harīm Śrīm Klīm obeisance to the heart

Namaḥ Bhagavati	Svāhā unto the head
Māheśvari	Vaṣaṭ unto the tuft
Mamā Bhimatamannam	Hum unto the armour
Dehi Dehi	Vauṣaṭ to the three eyes
Annapūrṇe Svāhā	Phaṭ unto the Astra

Prasanna Pārijāteśvarī Mantra. This is of 24 syllables. It is conductive to the realization of all cherished desires—e.g. "Om Śrīm Hrīm Namo Bhagavati Prasanna Pārijāteśvari Annapūrne Svāhā"

27-29. The Ṣaḍaṅga Nyāsa of this Mantra is by splitting at the syllables 3, 2, 4, 9, 4 and 2 e.g. Om Śrīm Hrīm obeisance to the heart.

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Namaḥ	Svāhā unto the head
Bhagavati	Vaṣaṭ to the tuft
Prasanna Pārijāteśvari	Hum unto the armour
Annapūrṇe	Vauṣaṭ unto the three eyes
Svāhā	Phaṭ unto the Astra

The application of this Mantra and the Dhyāna as before

Another Mantra. (Prasannavaradā Mantra). It is of 25 syllables as follows :

"Om Śrīm Hrīm Namaḥ Bhagavati Māhesvari Prasannevarade Annapūrne Svāhā". The Ṣaḍaṅga is to be performed with syllables split at 3, 6, 4, 6, 4 and 2

e.g. Om Śrīm Hrīm	obeisance to the heart
Namaḥ Bhagavati	Svāhā unto the head
Māheśvari	Vaṣaṭ to the tuft
Prasannavarade	Hum unto the armour
Annapūrṇe	Vauṣaṭ unto the three eyes
Svāhā	Phaṭ unto the Astra

30-35. Now Trailokya Mohana Gaurī Mantra is being explained. It is of sixty one syllables as follows : "Hrīm Namo Brahma Śrīrājite Rāja Pūjite Jaya Vijaye Gauri Gāndhāri Tribhuvanavaśaṁkari Sarvaloka Vaśamkari Sarvastrīpuruṣavaśaṁkari Su Su Du Du Ghe Ghe Vā Vā Hrīm Svāhā".

It is the king of Mantras.

The sage is Aja, the metre is Nicṛd Gāyatri the deity and Gaurī Trailokyamohinī. Māyā is the Bīja and Svāhā is the Śakti.

The Ṣaḍaṅga Nyāsa is with syllables split at 14, 10, 8, 8, 10 and 11 with Māyābīja and long vowels prefixed e.g.

Hrām Hrīm Namo Brahma Śrī Rājite Rājapūjite obeisance to the heart

Hrīm Jaya Vijaye Gauri Gāndhāri	Svāhā unto the head
Hrūm Tribhuvana Vaśaṁkari	Vaṣaṭ to the tuft
Hraim Sarvaloka Vaśaṁkari	Hum unto the armour
Hraum Sarvastrī Puruṣa Vaśaṁkari	Vauṣaṭ unto the three eyes.

Hraḥ Su Su Du Du Ghe Ghe Vā Vā Hrīm Svāhā Phaṭ unto the Astra

Thereafter the devotee performs extensive Nyāsa seven times by means of the Mūla Mantra.

36. *Dhyāna Verse.* May Śivā be to our pleasure and

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happiness—Śivā the goddess whose lotus like feet are worshipped by the groups of gods, who is of Reddish brown complexion, who has the crescent moon for her crest, who wears red garments and flowers, who applies red unguents and who holds goad in the right hand and the noose in the left.

37. The Mantra has to be repeated ten thousand times and the Homas with Milk pudding mixed with ghee, a thousand times. Thereafter the devotee shall worship Girijā in the pedestal mention before.

38 After adoring the Aṅgas in the filaments, the devotee worships Brāhmī and other mothers in the petals. The guardians of the quarters and their weapons are to be worshipped (in the Bhūpura) and outside.

39-41. The goddess propitiated thus shall bestow happiness and prosperity. The devotee who performs Homas for three days with the mixture of rice and gingely seeds, or with sweets or saltish foodstuff, or fruits or beautiful red lotuses can captivate Brahmins and other castes within a month.

The devotee who repeats hundred eight times the Mantra meditating on the goddess stationed in the middle of the solar disc and performing as many Homas can captivate the entire universe.

42-44. *Rājādhirājamukhi Mantra.* This is of 48 syllables as follows :

"Hsraim Vyrūm Rājamukhi Rājādhirājamukhi Vaśyamukhi Hrīm Śrī Klīm Devi Devi Mahādevi Devādhidevi Sarvajanasyamukham Mama Vaśyam Kuru Kuru Svāhā".

45-47. In regard to this Mantra the sage, the metre and the deity are as mentioned before.

The Ṣaḍaṅga Nyāsa is as follows. The first eleven syllables for the heart, seven for the head, four for the tuft, four for the armour, five for the three eyes and seventeen for the Astra. The Japa, Dhyāna and adoration as before. The Māyā Bīja with 6 long vowels is to be prefixed to the Aṅga Mantras as follows :

Hrām Hsraim Vyrūm Rājamukhi Rājādhimukhi obeisance to the heart

Hrīm Vaśyamukhi Hrīm Śrīm Klīm—Svāhā unto the head

Hrūm Devi Devi—Vaṣaṭ unto the tuft

Hraim Mahādevi Hum—unto the armour

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Hraum Devādhidevi—Vauṣaṭ unto the three eyes

Hraḥ Sarvajanasyamukham Mama Vaśyam Kuru Kuru—Phaṭ unto the Astra.

Having realized the Mantra thus the devotee can proceed with his activities for the sake of the fulfilment of his cherished desires.

48. In regard to the rites for captivating and alluring persons, while repeating the Mantra in the course of Japa, Homa or Tarpaṇa, the devotee shall use the genitive case of the person (whom he had intended to captivate) instead of Sarvajanasya in the Mantra.

49. He shall perform Homas for seven days at the rate of a thousand every day using the residue ghee as well. At the end of the week the residue of the ghee offering shall be given to the person, so intended for drinking. Thereby it becomes captivating.

50-52. The person so intended is called Sādhya. A good image of the Sādhya is prepared out of the tree belonging to the star of the Sādhya. By sacred rites vital airs are inspired into the image and it is burried in the front yard. Fire is kindled above and thousand Homas are performed every day at midnight and continued for seven days. Japā flowers mixed with red sandal are used for Homas. Thereafter the image is taken out and burried on the bank of a river. The Sādhya becomes a slave of the devotee thenceforward.

53-55. Now the great Mantra of Jyeṣṭha Lakṣmī is being mentioned. It is conducive to the increase of wealth.

It is of seventeen syllables as follows.

"Aim Hrīm Śrīm Ādyalakṣmi Svayambhuve Hrīm Jyeṣṭhāyai Namaḥ".

The sage of this Mantra is Brahmā; the metre is Aṣṭi and the deity is Jyeṣṭhalakṣmī, the Bīja is Hrīm and the Śakti is (Śrīm).

Hands are to be washed and wiped off repeating the Mūla Mantra and the Aṅga Nyāsa is performed.

56-57. The syllables of the Mantra are split at 3, 4, 4, 1, 3 and 2 for the Ṣaḍaṅga e.g.

Aim Hrīm Śrīm	obeisance to the heart
Ādyalakśmi	Svāhā unto the head
Svayambhuve	Vaṣaṭ to the tuft
Hrīm	Hum unto the armour

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Jyeṣṭhāyai	Vauṣaṭ unto the three eyes
Namaḥ	Phaṭ to the Astra

Then there is the Sarvāṅga Nyāsa to be performed. Here the Mantra syllables are split as follows :

1, 1, 1, 4, 4, 1, 3 and 2 and the places of Nyāsa are Head, middle of the eyebrow, mouth, heart, navel, Ādhāra, knees and feet e.g.

Aim Namaḥ	on the head
Hrīm Namaḥ	in the middle of the eyebrows
Śrīm Namaḥ	in the mouth
Ādyalakṣmi Namaḥ	in the heart
Svayambhuve Namah	in the navel
Hrīm Namaḥ	in the Ādhāra (navel region)
Jyeṣṭhayai Namaḥ	in the knees
Namaḥ Namaḥ	in the feet

58. *Dhyāna Verse.* Jyeṣṭhalakṣmī is to be meditated upon as follows : She resembles the rising sun, she has a smiling face, her garments and unguents are red, she holds the pot of money and the goad in her right hands and (water) pot and noose in the left hands, she is stationed on a lotus, she has lotus like eyes, her breasts are firm, she is the ocean of beauty and she accords all the benefit desired.

59. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with milk pudding smeared with ghee. He shall then worship Mahāśrī in the pedestal to be described above.

60-64. The nine Pīṭha Śaktis are Lohitākṣī, Virūpā, Karālī, Nīlalohitā, Samadā, Vāruṇī, Puṣṭi, Amoghā and Viśvamohinī. They are to be worshipped in the quarters and (the last one) in the middle.

Seat is to be offered to the goddess by means of the Rakta Jyeṣṭhā Gāyatrī as follows :

"Om Rakta Jyeṣṭhāyai Vidmahe Nīlajyeṣṭhāyai Dhīmahi Tanno Lakṣmīḥ Pracodayāt".

Thereafter the Aṅgas are adored with the filaments as follows:

Oṃ Aim Hrīm Śrīm	obeisance to the heart
Ādyalakṣmi	Svāhā unto the head
Svayambhuve	Vaṣaṭ unto the tuft
Hrīm	Hum unto the armour

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Jyeṣṭhāyai	Vauṣaṭ unto the three eyes
Svāhā	Phaṭ unto the Astra

The mothers are to be worshipped in the middle of the petals.

Externally the guardians of the quarters and their weapons are to be worshiped [See Notes Ver. 38].

At the conclusions of the Avaraṇa Pujā all other items of a regular adoration (such as incense lamp, floral offerings etc.) are carried out. Thus the Devi worship is perfected. These preliminary rites enable the devotee to perfectly realize the Mantra and he is accorded everything desired.

65-69. I shall now mention the mode of practice of the Annada Mantra. In the context of the Āvaraṇa Pūjā of Annapūrṇā a Mantra of 22 syllables had been mentioned for the adoration of Bhūmi and Śrī. The same mantra with Praṇava Bhūbīja and Śrībīja for Sampuṭa has to be repeated as follows :

"Om Glaum Śrīm Annam Mahyannam Me De Hyannā. Dhipataye Mamānnam Pradāpaya Svāhā Śrīm Glaum Om"

The sage of this Jyeṣṭhā Lakṣmī Mantra is the four faced Brahmā; the metre is Nicṛd Gāyatrī and the deities are Earth and Śrī Bhūbīja (Glaum) is its Bīja and Śrī Bīja (Śrīm) is its Śakti.

Pañcāṅga Nyāsa. The Nyāsa of the three eyes is omitted. Hence Nyāsa for five Aṅgas as follows :

Om Annam Mahi Glām Śrīm	obeisance to the heart
Om Annam Me Dehi Glīm Śrīm	Svāhā unto the head
Om Annādhipataye Glūm Śrīm	Vaṣaṭ unto the tuft
Om Mamānnam Pradāpaya Glaim Śrīm	Hum unto the armour
Om Svāhā Glaum Śrīm	Phaṭ unto the Astra

Thereafter the devotee meditates on them as stationed in the golden island away from the ocean of milk.

70. *Dhyāna Verse.* One should meditate on the Earth and Śrī who are stationed to the left and right on the jewelled platform beneath the Kalpa tree, who are bedecked in five clothes and ornaments and who are honoured by the leading Devas and Sages.

71. The Mantra has to be repeated a hundred thousand times and the Homas ten thousand times with cooked food soaked in ghee. Thereafter the devotee worships Vasudhā and Śrī in the Vaiṣṇava Pīṭha.

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72. The Śaktis of the Pītha are Vimalā, Utkarṣiṇī, Jñānābhidhā, Kriyā, Yogābhidhā, Prahvī, Satyā, Īśānā and Anugrahā.

73-74. The Pīṭha Mantra is as follows :

"Om Namo Bhagavate Viṣṇave Sarva Bhūtātma Saṁyoga Yoga Padma Pīṭhātmane Namaḥ"

The seat should be offered with this Mantra and the Āvāhana etc. with the Mūla Mantra.

75-78. Āvaraṇa Pūjā. At the outset the devotee worships the Aṅgas in the filaments a follows :

Om Annam Mahi Glām Śrīm	obeisance to the heart
Om Annam Dehi Glīm Śrīm	Svāhā unto the head
Annādhipataye Glūm Śrīm	Vaṣaṭ to the tuft
Mamānnam Pradāpaya Glaim Śrīm	Hum unto the armour
Om Svāhā Glaum Śrīm	Phaṭ unto the Astra

The Earth, Fire, Water and Wind are to be adored in the four quarters as follows :

Om Lam obeisance to Bhūmi (Earth)
Om Ram ,, ,, Vahni (Fire)
Om Vam ,, ,, Jala (Water)
Om Yam ,, ,, Vāyu (Wind)

Thereafter in the corners south east etc. the following are worshipped : Om obeisance to Nivṛtti (cessation of activities) Om obeisance to Pratiṣṭhā (Installation Dignity), Om obeisance to Vidyā (Learning), Om obeisance to Śānti (calmness).

Afterwards in the eight petals beginning with the east the following eight Śaktis are worshipped

(1) Om obeisance to Balākā (2) Om obeisance to Vimalā
(3) Om obeisance to Kamalā (4) Om obeisance to Vanamālā
(5) Om obeisance to Bibhīṣā (6) Om obeisance to Mālikā
(7) Om obeisance to Śaṁkarī and
(8) Om obeisance to Vasumālikā.

Thereafter (in the Bhūpura) Indra and other guardians of the quarters are worshipped along with their weapons in their respective quarters.

The devotee who propitiates Dharā and Lakṣmī thus along with their retinue attains great wealth of food.

79. In order to attain prosperity the devotee performs Homas with gingelly seeds smeared with ghee, the twigs of Bilva, milk pudding with ghee of fruits and leaves of Bilva.

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80. The following Mantra of Kubera should be repeated every day and ten Homas should be performed with the twigs of Vaṭa.

81-84. The eight syllabled Mantra of Kubera is—

"Om Vaiśravaṇāya Svāhā"

At the times of the Homa Kubera should be meditated upon as stationed in the middle of fire—

Dhyāna – "Kubera is meditated upon as holding the jewel casket in the right hand and the golden pot full of money in the left. His hands and feet are short. He is pot bellied. Beneath the Banyan tree he is seated on a jewelled pedestal. He has a smiling face".

The devotee who performs Homa thus regularly excels Kubera in wealth.

Now I shall explain Pratyaṅgirā that suppresses the Kṛtyās (demoniac female spirits) of the enemies.

85-92. The 37 syllabled Mantra of Pratyaṅgirā is as follows:

"Om Hrīm Yāmkalpayanti Norayaḥ Krūrāmkṛtyām Vadhūmiva Hrām Brahmaṇā Apanirṇudmaḥ Pratyakkartāra Mṛcchatu Hrīm Om"

The sage of this Mantra is Brahmā; the metre is Anuṣṭup and the deity is Pratyaṅgirā. Om is the Bīja and Hrīm is Śakti and its application is for the destruction of the Kṛtyās.

The Ṣaḍaṅga Nyāsa is well the syllables of the Mantra split at 8, 4, 4, 4, 5 and 8 is follows :

Om Yāmkalpayanti Norayaḥ Hrām	obeisance to the heart
Om Krūrām Kṛtyām Hrīm	Svāhā unto the head
Om Vadhūmiva Hrūm	Vaṣaṭ unto the tuft
Om Hrām Brahmaṇā Hraim	Hum unto the armour
Om Apanirṇudmaḥ Hraum	Vauṣaṭ unto the three eyes
Om Pratyakkartāramṛcchatu	Phaṭ unto the Astra

Then the devotee performs Padanyāsa as follows with the words of the Mantra :

Om Hrīm Yām Hrīm—on the head
Om Hrīm Kalpayanti Hrīm—in the middle of the eyebrows
Om Hrīm No Hrīm in the mouth
Om Hrīm Srayah Hrīm—at the throat
Om Hrīm Krūrām Hrīm—on the right arm
Om Hrīm Kṛtyām Hrīm—on the left arm

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Om Hrīm Vadhūm Hrīm—in the heart
Om Hrīm Iva Hrīm—in the navel
Om Hrīm Hrām Hrīm—on the right thigh
Om Hrīm Brahmaṇa Hrīm—on the left thigh
Om Hrīm Apanirṇudmaḥ Hrīm—on the right knee
Om Hrīm Pratyak Hrīm—on the left knee
Om Hrīm Kartāram Hrīm—on the right leg
Om Hrīm Ṛcchatu Hrīm—on the left leg.

Thereafter the devotee meditates on Pratyaṅgirā as follows : She has the quarters for the garment (*i.e.* naked); the tresses of the hair are kept loose, she has the complexion of the hue of cloud; she holds the sword in the right hand and the shield in the left; she has serpents for her ornaments; she swallows the families of enemies with her mouth terrible due to curved fangs; she is more illuminated by the brilliance of Saṅkara; Pratyaṅgirā of this nature and feature should be meditated upon.

After meditating thus the devotee should repeat the Mantra ten thousand times and perform a thousand Homas with the twigs of Apāmārga, mustard, ghee and cooked rice.

93. The devotee shall worship the Aṅgas, the guardians of the quarters and their weapons. The devotee who had realized the efficacy of the Mantra thus shall repeat the Mantra a hundred times in the course of practical application of the same for the realization of cherished desires.

94-97. Then he shall perform hundred Homas and at the close offer ten oblations to the guardians of the quarters with the following mantras.

This Bali Mantra is of 68 syllables beginning with Praṇava (Om) as follows :

"Om Yome Pūrvagataḥ Pāpmā Pāpakeneha Karmaṇā Indrastam Devarājo Bhañjayatu Mohayatu Nāśayatu Mārayatu Balim Tasmai Prayacchatu Kṛtam Mama Śivam Mama Śāntiḥ Svastyayanam Cāstu"

[May Indra the king of Devas break, purity cause to fade, destroy and kill the sin of mine in the east. May be offer oblation to him. This has been done by me. Let auspiciousness be mine—Peace. Let there be means of securing prosperity]. This Mantra is for the offering of Bali in the east.

98-99. In this Mantra the name of the direction (Pūrva) is

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changed into Āgneya (south-east) etc., Indra is changed into Agni etc. Thus ten Mantras are evolved for the respective direction. If this is done, the Kṛtyā made by the enemy is destroyed quickly.

100-105. *Pratyaṅgirā Mālā Mantra.* (Mantra of Pratyaṅgirā in a series) is of hundred and twenty five syllables :

(Om Hrīm Namaḥ Kṛṣṇavāsase Satasahasra Himsini Sahasra Vadane Mahā Bale Aparājite Pratyaṅgire Parasainya Parakarma Vidhvamsini Paramantrotsādini Sarva Bhūtadamani Sarvadevan Bandha Bandha Sarva Vidyāśchindhi Chindhi Kṣobhaya Kṣobhaya Para Yantrāṇi Sphoṭaya Sphoṭaya Sarva Śṛṅkhalā-stroṭaya Troṭaya Jvalajjvālājihve Karālavadane Pratyaṅgire Hrīm Namaḥ).

[Om Hrīm obeisance to the deity of dark garments. O injurer of hundreds and thousonds! Thousand faced! Of great strength! Undefeated! Pratyangirā! Destroyer of the enemy's army and activities! the Annihilator of the enemy's Mantra! the suppressor of all living beings! bind bind all the Devas. Cut-off cut-off all the Vidyās Agitate agitate Break break the Yantras of the enemy split split all the fetters—One with tongues of shining flames Terrible faced one! Pratyaṅgirā! Hrīm obeisance].

106. The sage etc. of this Mantra is the same as mentioned before. The Ṣaḍaṅga Nyāsa is to be performed with the Māyā Bīja. Thereafter, the devotee shall meditate upon the goddess the destroyer of all enemies.

107. *Dhyāna Verse.* May goddess Pratyaṅgirā destroy the magic spells employed by your enemies she is seated on the lion with a terrible form of dark complexion that instills fear in all the three worlds. Her mouth emits flames. She is clad in two fresh garments. Her splendour resembles the sapphire. She holds the sword in her right hand and the trident in the left. She is competent to protect her devotee.

108. The Mantra has to be repeated ten thousand times and thousand Homas are to be performed with gingelly seeds and black mustard. After the Mantra has been perfectly realized the devotee shall repeat it a hundred times at the time of practical application.

109. The devotee shall sprinkle water, while repeating the Mantra on a person adversely affected by evil spirits planets etc.

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He shall nullify the magic, witchcraft, Yantra Mantra etc. employed by the enemy.

110-113. I shall now mention the 16 syllabled Mantra that destroys enemies. It is as follows :

"Om Am Kam Cam Ṭam Tam Pam Ham Lom Dum Saḥ Hum Phaṭ Svāhā".

The sage of this Mantra is Vidhātā; the metre is Aṣṭi. The six deities are Mahāparvata (mountain), Mahābdhi (ocean), Mahāgni (fire), Mahāvāyu (Wind), Mahādharā (Earth) Mahākāśa (Firmament). The Bīja is Hum and Māyā is Śakti. The Ṣaḍaṅga is to be performed by means of the Māyābīja.

Dhyāna Verses for each of these :

114. The devotee shall meditate on the great mountain with various peaks. It is resplendent with the rays of the different gems and jewels. It has many trees and streams abounding in water. Tigers and other beasts of prey roam about therein.

115. The devotee shall meditate on the great ocean consisting of fishes, tortoises and the seeds of many plants nine gems etc. It is full of waves and it has the splendour of the clouds.

116. For the sake of quietening the enemies, the devotee shall meditate on the great wonderful fire of yellow hue, that has enveloped the three worlds in its flames.

117. The devotee shall meditate on the great wind that enables the whole universe to live in the form of the vital arms. It may be rendered dirty due to the columns of dust raised from the Earth. It has enveloped the Earth and the firmament.

118. The great earth has to be meditated upon by the devotee practising the Mantra, the Earth that has become the basic support of the universe that is full of villages and fruit fully prosperous with rivers, mountains, trees etc.

119. The devotee shall meditate upon the firmament free from dirt. It accords support to all living beings. It consists of the sun and other planets, the stars and the cycle of time.

120. After meditating on these six deities the devotee shall repeat the Mantra sixteen thousand times and perform one thousand six hundred Homas with six articles.

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121. They are cereals, rice, ghee, mustard, barley and gingelly seeds. Equal numbers of Homas (1600÷16=267 rounded off) are to be performed for each. After the Homa the devotee shall worship in the pedestal mentioned before.

122. The devotee shall worship the Aṅgas, the guardians of the quarters and their weapons. Thus the Mantra can be perfectly realized.

One harassed by enemies shall make use of the Mantra for getting rid of it.

123. In the east the devotee shall think of the first syllable "Am" having the shape and size of a mountain, that is terrible, that is about to fall on the enemy and that rushes forward against him.

124. In the west he shall think of the syllable "Kam" that has the terrible form of the ocean with agitated billows, and that has flooded the entire surface of the Earth.

125. In the south he shall think of the next syllable "Cam" that is skin to the fire of the days of ultimate dissolution, that has enveloped the entire sky by means of the sparks and flames and that has begun to consume the entire universe.

126. He shall think in the northern direction the first letter of the third class (*i.e.* Ṭam) that makes the three worlds tremble and that has the form of the dust of wind at the time of the close of the Yugas.

127. With his soul well under control the devotee shall think of the first letters of the fourth and fifth classes (*i.e.* Ṭam and Pam), that have the form of Earth and Firmament and that over power the host of the enemies.

128. The practitioner of the Mantra shall think of the pair of letters thereafter (Ham, Lom) that put an obstacle in the way of the enemy's breathing making the enemy utterly bewildered.

129. Thereafter the excellent devotee shall think of the three letters Hrīm, Hum and Saḥ that obstruct respectively the eyes, the ears, and the mouth of the enemy.

130. Thereafter the devotee shall meditatively lift fire from the habitation of the enemy and burn the body of the enemy and think of the Astra (Phaṭ) agitated by Varman (Hum).

131. Thus the devotee shall repeat the Mantra thousand times

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remembering these syllables. Within three Maṇḍalas (*i.e.* 3×49=147 days) he shall accomplish the task of killing the enemy.

132. In order to expiate for the sin of indulging in this witchcraft the devotee has to alone for it thus :

By means of Prāṇāyāma and Japa etc. he shall purify his soul and remember Hari for his own protection.

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COMMENTARY

IX Taraṅga

1-5. In order to explain Annapūrṇeśvarī Mantra he makes the affirmative statement. After indicating the benefit he explains the Mantra with the words Vedādi etc.

Vedādi=Praṇava
Girijā=Hrīm
Padmā=Śrīm
Manmatha=Klīm
Hṛdayam=Namaḥ
Bhagavati Māheśvari Annapūrṇe—form itself
Dahanāṅganā=Svāhā
Druhiṇa=Brahmā.

6. Bhumī etc. indicates the number of the syllables.

7. He explains the Dhyāna—The ladle in the right hand and the gold pot in the left.

11. He mentions the Mantra of Śiva
Gaganam=Ha
Manucandrāḍhyam=having Au and Anusvāra
Hence Haum
Hṛdayam=Namaḥ Śivā—form itself
Māruta=Ya.

12-13. Varāha Mantra is explained
Tāra=Om
Namo Bhagavate Varāha—form itself
Ardhīṣayuk Vasu=R+Ū Hence Rūpāya
Bhūrbhuvaḥ Svaḥ—form itself
Śūra=Pa
Kāmikā=Ta
Ye Bhūpatitvam Me Dehi Dadāpaya—form itself
Śucipriyā=Svāhā.

14. Nārāyaṇa Mantra is explained
Hṛdayam=Namaḥ
Nārāyaṇāya—form itself
Vasuvarṇa=Eight syllabled.

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15-16. He mentions the Mantra of Dharā and Śrī

Annam Mahyannam Me Dehyannādhipataye Mamānnam Pradāpaya—form itself

Analasundarī=Svāhā

This Mantra is enclosed with Bhūbīja at the time of the worship of Bhūmi.

17. At the time of the worship of Śrī it has the Sampuṭa of Śrībīja.

He explains Bhūbīja with Smṛti etc.

Smṛti=Ga

Lamanucandrayuk=Ḷ+Av+M Hence Glaum

This is Bhūbīja Śrībīja is explained—

Vahni=R with Ī and M

Baka=Ś Hence Śrībīja is Śrīm.

18. Vedāsre=in the square. The four Bījas in the beginning of the Mantra should be used in worshipping the Śaktis. The Śaktis are mentioned Parā etc.

19. The Pūjā will be as follows—

Om obeisance to Parā, Hrīm to Bhuvaneśvarī, Śrīm to Kamalā, Klīm to Subhagā. The remaining syllables of the Mantra should be used as prefixed to Amṛtā, etc. to be worshipped in the sixteen petalled lotus, e.g. Am—obeisance to Amṛtā Mām to Mānadā etc.

23. He explains another Mantra—Ayam etc.

Ayam=This (*i.e.* 20 syllabled Mantra) Śrīkāmahīna without Śrīm and Klīm

Ṣaḍaṅga is mentioned in Dvī etc.

24. Another Mantra is explained Pūrvokta *i.e.* 20 syllabled.

Manuvarṇāt=from that of fourteen syllables Māheśvarī in the end. He shall utter—"Give me the cooked food desired". Ending with Annapūrṇe Svāhā.

25-26. Eka Guṇā Rṇa Vān—having 31 syllables Ṣaḍaṅga is explained—Yuga etc.

Another Mantra with Praṇava etc.

Kamalā=Śrīm

Śakti=Hrīm

Analāṅganā=Svāhā.

27. Ṣaḍaṅga is explained—Rāma etc. Nidhis are nine. He explains another Mantra

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Tāra=Om
Śrī=Śrīm
Śakti=Hrīm
Hṛdayam=Namaḥ
Bhaga—form itself
Ambhaḥ=Va
Sadṛk Kāmikā=Ti.

28. Agnipatnī=Svāhā. The other thing - form itself.

29. Ṣaḍaṅga is mention Rāma etc. Anyat—The meditation, adoration and application etc. as before.

30. Gaurī Mantra is mentioned Māyā
Māyā=Hrīm.

31. Toyam=Va Meṣa=Na Sa Sadya La=Lo.

32. The letters Su, Du, Ghe and Vā should be repeated twice each Haravallabhā=Hrīm. The remaining - form itself.

33-35. Aja=Brahmā
Ṣaḍaṅga is explained—Caturdaśa *i.e.* the fourteen letters etc. along with 6 long vowels.

36. Dhyāna is explained
Gīrvāṇa=Deva. She whose feet are worshipped by the groups of Devas.
Goad is in the right hand.

42. et sq. Another Mantra of Gaurī is explained
Nabhaḥ=Ha
How is it—joined with Sa and Ra and Ai and Bindu
Hence Hsraim
Toyam=Va How ?
Vāyu=Ya
Agni=Ra
Karṇa=Ū
Indu=M Hence Vyrūm
The other things—form itself
Māyā=Hrīm
Ramā=Śrīm
Ātmabhūḥ=Klīm
Vahnipriyā=Svāhā.

47. Aṅga Mantra are six
Having the Māyā Bīja with six long vowels in the beginning.

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48-49. In the Mantra instead of Sarvajanasya use the name of the Sādhya e.g. Datta's mouth, etc.

50-52. He explains other ways of application Sādhya Nakṣatram – the star of the intended person. An image is to be made out of the tree corresponding to the star at the naturity of the Sādhya. There he has to infuse vital airs. The image is then burried in the courtyard and fire is kindled above. A thousand Homas with the Japā flowers smeared with red sandal paste. Then the image is taken out and burried at the banks of the river. He shall become a slave. The trees (of the 27 stars are in order) are

(1) Kāraskara	(2) Dhātrī	(3) Udumbara
(4) Jambū	(5) Khādira	(6) Kṛṣṇa
(7) Vaṁśa	(8) Pippala	(9) Nāga
(10) Rohiṇa	(11) Palāśa	(12) Palakṣa
(13) Ambaṣṭha	(14) Bilva	(15) Arjuna
(16) Vikaṅkata	(17) Bakula	(18) Sarala
(19) Sarja	(20) Vañjula	(21) Panasa
(22) Arka	(23) Śamī	(24) Kadamba
(25) Nimba	(26) Āmra	(27) Madhūka

These are mentioned in the Tantra text *Śāradā Tilakam.*

53. He explains Jyeṣṭhū Lakṣmī Mantra

Vāgbīja=Aim

Bhuvaneśānī=Hrīm

Śrī=Śrīm

Ananta=Ā

Dyalakṣmi—form itself.

54-57. Śambhujāyā=Hrīm

Jyeṣṭhāyai—form itself. Śrīm is the Śakti. Hrīm is the Bīja. The number of the words should be understood from Bhū etc.

58. Dhyāna is explained. The pot of money and goad in the right hands. The water pot and the noose in the left hands.

60-61. The Pīṭha Śaktis are mentioned Lohitākṣī etc.

62-63. The Gāyatrī is mentioned. It is clear.

64. Lokeśas=Indra and others. The weapons—Vajra (thunderbolt) etc.

65-66. Annada Mantra is explained—The 22 syllebled Mantra mentioned before at the time of the worship of Bhūmi and Śrī in the context of the Āvaraṇa Pūjā of Anna Pūrṇā—

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this is called Annada Mantra (the Mantra that bestows cooked food). The Mantra with the Praṇava, Bhūbīja and Śrībīja as Sampuṭa becomes 28 syllabled.

67-71. He explains Ṣaḍaṅga—Annam Mahi etc.

Dhruvādikāḥ=Having Om in the beginning. Bhū Śrī Bījas are to be used with six long vowels.

Vinetra=Having no "Netra" Hence 5 only. Because it is mentioned that wherever the Aṅga Nyāsas are only five that for Netratraya is omitted. The Mantras then are—

Om Annam Mahi Glām Śrīm Hṛt (heart)

Om Annam Dehi Glīm Śrīm Śiras (head) etc.

72. He enumerates Vaiṣṇavī Pīṭha Śaktis – Vimalā etc.

73-79. Pīṭha Mantra is mentioned Tāram etc. Therefore the Mantra is—

"Om Namo Bhagavate Viṣṇave Sarvabhūtātmasaṁ Yoga Yoga Padma Pīṭhātmane Namaḥ".

80. Idhmaiḥ—with the twigs.

81. He explains Kubera Mantra—

Tāra=Om Agni priyā=Svāhā.

82-84. Kubera Dhyāna—The jewelled casket is in the right hand.

85-87. Pratyaṅgirā is explained

Marut=Ya

Ābhinduyuta=Yām

Brahmā=Ka

Lohita=Pa

Tatsamstham Māmsam=La within it Hence Lpa

Yanti Norayaḥ etc.—form itself

Sadīrgha Ṇa=Ṇā Apanirṇudmah – form itself.

The other thing also Praṇava and Māhābīja for Saṃpuṭa.

88. Ṣaḍaṅga is mentioned Toyanidhi=4

Pārvatī=Māyābīja

Praṇava is in the beginning Jātis are obeisance to the heart etc. The Ṣaḍaṅga is to be performed with them.

89-90. He explains Padanyāsa. The fourteen words with Praṇava and Māyābīja for Sampuṭa are to be used for Nyāsa on the head etc. The number of letters in those words are as follows :

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1, 4, 1, 3, 2, 2, 2, 2, 1, 3, 5, 2, 3 and 3 e.g.
Om Hrīm Yām Hrīm on the head etc.

91. He mentions Dhyāna—

Āśāmbarā=Nacked Ghanacchavi=having the lustre of the cloud. She by whom the host of enemies has been swallowed. The sword is in the right hand.

94-97. He explains the Mantra for oblations. He gives the Mantra in full—"Om Yome Svastyayanam Cāstu". The devotee shall offer oblation by means of this Mantra in the east.

98-99. In this Mantra Pūrva should be replaced by Āgneya, and so on Indra by Agni etc. Devarāja by Tejorāja etc. Thus ten Mantras should be got ready and oblation should be made in the respective direction e.g. "May Agni the king of splendour destroy my sin in the south-east" "May Yama the king of the departed" etc.

100-104. He explains Pratyaṅgirā Mūlā Mantra

Tāra=Praṇava
Māyā=Hrīm
Sadṛk Jalam=Va+I=Vi.

105-106. Śara Sūryāksara=having hundred and twenty-five syllables as follows :

"Om Hrīm Namaḥ Kṛṣṇavāsase Śatasahasrahimsini Sahasra Vadane Mahābale Aparājite Pratyaṅgire Parasainya Parakarma Vidhvamsini Paramantrotsādini Sarvabhūtadaman Sarvadevān Bandha Bandha Sarva Vidyāś Chindhi Chindhi Kṣobhaya Kṣobhaya Parayantrāṇi Sphoṭaya Sphoṭaya Sarvaśṛṅkhalāstroṭaya Troṭaya Jvalajjvālā Jihve Karālavadane Pratyaṅgire Hrīm Namaḥ".

107. He explains Dhyāna—Simha etc. The sword is in the right hand.

Praṇava=Om
Sendu Keśava=Am
Sendavaḥ Pañcavargādyāḥ=Kam, Cam, Ṭam, Tam and Pam.

111. Candrānvitam Viyat=Ham
Rānta=La
Sadyujātą=O
Śaśāṅka=Bindu
United with them—Lom

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Māyā=Hrīm
Karṇcandrāḍhya=having U and M
Atri=Da
Hence Da+U+M=Dum
Varma=Hum
Phaṭ Svāhā—form itself
Vidhātā=Brahmā
Mahāpūrvāḥ Parvatādayaḥ=The mountains etc., are :
Great Mountains, great ocean, great fire, great wind, great earth and great sky are the six deities.
Pārvatī=Hrīm

The Ṣaḍaṅga Nyāsa is with Māyābīja together with the six long vowels.

114. He explains Dhyāna in the order of Ṣaḍaṅga.

115. Akūpāra=Ocean.

117. Viśvajīvanam that which makes the universe live in the form of vital airs.

121. Yathābhāgam—267 each.

123. The practical application he explains Akāram etc.

125. Tadagriman=Cakāra (The letter Ca)
Yāmye=in the south
Rabdha=Begun
Another reading is Aṁkṛta—adorned.

126. Tṛtīya—*i.e.* Ṭam.

127. The first letters of the fourth and fifth classes - Tam and Pam.

128-129. Tadagriman Varṇayugam—Two letters Ham and Lom. The three syllables beginning with Māyā *i.e.* Hrīm, Hum and Sa.

130. Varmaṇā with the syllable Hum Kṣobhitam—agitated. Astram—Phaṭ Taking fire from the habitation of the enemy—Burning the body of the enemy Smaret=he shall remember (*i.e.* he must meditatively realize these).

131. Maṇḍalam-49 days.

132. He explains the atonement for one who performs the rite of Māraṇa *i.e.* witch craft beginning about the death of persons.

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X Taranga

1-4. I shall now explain Bagalāmukhī Mantra that stuns enemies. It is of 36 syllables as follows :

"Om Hlīm Bagalāmukhi Sarvaduṣṭānām Vācam Mukham Padam Stambhaya Jihvāmkīlaya Buddhim Vināśaya Hlīm Om Svāhā".

(Om Hlīm Bagalāmukhi stun and benumb the speech mouth and feet of all evil minded persons; nail up their tongues, destroy their intellect Hlīm Om Svāhā)

The sage of this Mantra is Nārada; the metre is Bṛhatī and the deity is Bagalāmukhī.

The Ṣaḍaṅga Nyāsa is with syllables split at 2, 5, 5, 9, 5 and 10.

5. *Dhyāna Verse.* The devotee should meditate on Bagalāmukhī who stuns the three worlds. She is seated on a golden throne. She has three eyes. She shines splendidly in her yellow garments. The splendour of her limbs is also of golden hue. She has the crest adorned with the Moon. She wears the garland of Campaka flowers. She holds the mellet and the thunderbolt in her right hands and noose and the severed tongue of the enemy in the left hands. She the wears ornaments all over the body.

6. After meditation the Mantra has to be repeated a hundred thousand times. Ten thousand Homas should be performed with Campaka flowers. The adoration is on the pedestal mentioned before [IX-8].

7. The Mystic diagram is to be drawn with sandal paste, Agallochum, Camphor etc. It consists of Triangle, hexagon, eight petalled lotus, sixteen petalled lotus and Bhūpura square.

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8-14. The devotee shall worship the goddess in the middle. In the corners of the triangle the Guṇas (Sattva etc.) are to be worshipped. In the corners of the hexagon the Ṣaḍaṅgas are to be worshipped.

In the eight petalled lotus the Bhairavas and the Mothers are to be worshipped together. The sixteen Śaktīs are to be worshipped in the sixteen petalled lotus. They are—

Maṅgalā, Stambhinī, Jṛmbhiṇī, Mohinī, Vaśyā, Calā, Balākā, Bhūdharā, Kalmaṣā, Dhātrī, Kalanā, Kalakarṣiṇī, Bhrāmikā, Mandagamanā, Bhogasth ā and Bhāvikā.

In the four quarters of the Bhūpura beginning with the east, Gaṇeśa, Vaṭuka, Yoginīs and the Kṣetrapālaka are to be worshipped.

Externally Indra and others together with their respective weapons are to be adored.

The devotee who perfects the Mantra thus can stun even the Gods.

The devotee shall be clad in yellow garments with yellow garland and unguents. While performing Japa he shall always be seated. He shall repeat the Mantra ten thousand times with turmeric rosary. The goddess is to be conceived yellow in complexion while meditating.

15 The Homas with gingelly seeds smeared with three sweets [*i.e.*, Sugar honey and ghee] is considered alluring human beings. Certainly the Homa with salt smeared with the three sweets is also captivating.

16. The Homa with margosa leaves smeared with oil causes hatred. The Homa with palmyra, salt and turmeric brings about the stupefaction of enemies.

17. At night the devotee performs Homa in the funeral pyre at the cremation ground with charcoal, smoke, mustard, buffalo milk and Guggula and thereby he ere long destroy his enemies.

18. By performing Homa in the funeral pyre with the feathers of Vultures and Crows, bitter oil, Bibhītaka and domestic smoke the devotee extirpates enemies.

19. The devotee who performs Homa with Dūrvā, Guḍūcī, and Lāja together with the three sweets can cure all ailments by merely looking at the patient.

20. For the sake of achieving all types of supernatural

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powers the devotee shall maintain celebacy and repeat the Mantra a hundred thousand times on the top of a mountain, in a great forest, at the confluence of two rivers or in a Śiva temple.

21. The devotee shall inspire three hundred times with the Mantra the milk of a cow having only one colour and drink it with sugar and honey. He can get rid of the ill effect of person.

22-24. The devotee shall inspire a hundred thousand times with the Mantra two wooden sandals made out of white Palāśa timber and paint them with red lac juice. The man who wears those sandals can go a hundred Yojanas (1200 km.) in a trice.

The devotee shall inspire hundred thousand times the mixture of powdered palmyra nut, red arsenic, mercury and honey and apply the same all over his body. He shall then become invisible to all men. Those who are curious can see this miracle personally.

Bagalāmukhī Stambhana Yantra

25-27. In all the six small triangle formed by two vertically intersecting triangles the devotee shall write the name of the intended [Hlīm stupefy so and so] with the Mūla Mantras by means of Haritāla (yellow orpinient) and powdered turmeric together with Dhattura juice. Ritualistically inspire it with vital airs after writing all remaining (Mystic Diagram) syllables all round the hexagonal figure but within the Bhūpura. Then tie it with a yellow string. He shall then take some clay from the whirling potters wheal and make a beautiful image of a bull. The Yantra must be placed within it.

28. This clay bull must be smeared with yellow orpiment every day and worshipped. This shall bring about the retardation of the speech movement and all activities of the enemies.

29-31. The devotee shall fetch a skull from the cremation ground lifting it with his left hand with the charcoal from the funeral pyre he shall draw the mystic diagram therein. It shall be inspired with the Mantra and burried in the enemies ground. It shall retard their movement.

The devotee writes the Yantra with charcoal on the shraud of a dead body. Then he shall put it in the mouth of a frog and tie it with a cloth. The frog is then worshipped with yellow flowers. This will bring about the retardation of the speech of the enemies.

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32-34. The Yantra (Mystic Diagram) is to be written on the ground where the Divya (a type ordeal for proving innocence by the suspect) is held. It shall then be stroked with the leaves of Āṭarūṣaka (Justice a Adhatoda). It shall then retard the Divya process.

The devotee takes the root of Indravāruṇika and inspires it seven times with the Mantra. He shall then throw it into the water where the Divya ordeal is to take place. It shall retard the process in the water of the Divya organizers.

Of what use is talking too much. If the Mantra is well practised by the devotee it shall undoubtedly retard the movement, knowledge etc. of the enemies.

Svapnavārāhī Mantra

35-36. The fifteen syllabled Mantra of Svapnavārāhī is being explained now. It is also conducive to the allurement of people. It is as follows :

"Om Hrīm Namo Vārāhi Ghore Svapnam Ṭhaḥ Ṭhaḥ Svāhā".

37. The sage of this Mantra is Īśvara the metre is Jagatī and the deity is Svapnavārāhī. Om is the Bīja and Hrīm is Śakti Ṭhaḥ Ṭhaḥ is the Kīlakam.

38. The Ṣaḍaṅga Nyāsa is by means of the letters of the Mantra split at 2, 5, 2, 2, 2 and 2. Thereafter, he shall perform Varṇanyāsa by means of the letters of the Mantra on the feet, penis, hips, neck, temples, eyes, ears, nostrils and the head at the end of which he meditates on the goddess e.g.

Saḍaṅga Nyāsa

Om Hrīm	obeisance to the heart
Namo Vārāhi	Svāhā unto the head
Ghore	Vaṣaṭ unto the tuft
Svapnam	Hum unto the armour
Ṭhaḥ Ṭhaḥ	Vauṣaṭ unto the three eyes
Svāhā	Phaṭ unto the Astra

Varṇanyāsa

Om	Namaḥ	at the right foot
Hrīm	Namaḥ	at the left foot
Nam	Namaḥ	on the penis
Mom	Namaḥ	on the right hip
Vām	Namaḥ	on the left hip

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Rām Namaḥ at the neck
Him Namaḥ on the right temple
Ghom Namaḥ on the left temple
Rem Namaḥ on the right eye
Svam Namaḥ on the left eye
Pnam Namaḥ on the right ear
Ṭhaḥ Namaḥ on the left ear
Ṭhaḥ Namaḥ on the right Nostril
Svām Namaḥ on the left Nostril
Hām Namaḥ on the beḍ.

39. *Dhyāna Verse.* One shall meditate on Vārāhī seated on an excellent horse. She has auspicious ornaments. Her complexion is dark like the cloud. Her breasts are beautiful. She has three lustrous eyes. She has the face of the Sow. The moon adorns her crest. She holds the sword and the goad in her right hands and the shield and the noose in her left hands. She shines with the Earth kept between the rows of her teeth.

40. The devotee shall repeat the Mantra a hundred thousand time and perform ten thousand Homas with blue lotuses and good gingelly seeds. The goddess is to be adored in the pedestal mentioned before.

41. After worshipping the goddess in the triangle the Aṅga deities are to be adored in the hexagonal figure. In the sixteen petalled lotus next the devotee shall worship the sixteen Śaktīs enumerated below

42-44. They are—

(1) Uccāṭanī (2) Uccāṭanīśvarī
(3) Śoṣaṇī (4) Śoṣaṇīśvarī
(5) Māraṇī (6) Māraṇīśvarī
(7) Bhīṣaṇī (8) Bhīṣaṇīśvarī
(9) Trāsanī (10) Trāsanīśvarī
(11) Kampanī (12) Kampanīśvarī
(13) Ājñāvivartinī (14) Ājṅāvivartinīśvarī
(15) Vastujāteśvarī and (16) Sarvasampādanīśvarī

While adoring these the dative case is to be used and Om should be prefixed.

45. In the next eight petalled lotus the devotee worships the Mother together with the Bhairavas. In the first ten petalled lotus thereafter he worships the guardians of the

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quarters and in the next ten petalled lotus the weapons are to be adored.

46-49. The devotee shall apply the Mantra thus perfected, to the rites for the realization of cherished desires. He shall perform Tarpaṇa rites (libations) with the coconut water or the waters of the holy spots.

For the realization of the desires connected with love and wealth he shall accord full honour to all damsels.

Vaśīkaraṇa rite. The devotee shall observe special austerities on the eighth or fourteenth day of the lunar fortnight and bring clay from the cross roads, river banks or the hut of the potter. He shall mix it with the Dhattūra juice and make a beautiful image of the intended person and ritualistically inspire it with vital airs. Thereafter, he shall write the Mystic diagram on the shraud of a corpse with the blood of a men, crow and goat.

50. The charcoal from the funeral pyre shall be mixed with the blood before writing the mystic diagram. First a triangle is drawn and then made into hexagon by another enveloped by the Bhūpura. The original Mantra is written inside and the present Mantra (of 77 syllables) is written all round it.

51-53. The Mantra is of 77 syllables as follows :

"Sādhyam Uccāṭayoccāṭaya Śoṣaya Śoṣaya Māraya Māraya Bhīṣaya Bhīṣaya Nāśaya Nāśaya Śiraḥ Kampaya Śiraḥ Kampaya Mamājñāvartinam Kuru Sarvābhimata Vastujātam Sampādaya Sampādaya Sarvam Kuru Sarvam Kuru Svāhā".

54-56. The mystic diagram thus drawn with the two Mantras as directed shall be used for the ritualistic installation of the goddess. The same as then fitted into the heart of the image and worshipped in the manner mentioned. At night the devotee shall repeat the Mantra in front of it when there is complete isolation, one thousand and eight times. Again, with great concentration he shall worship the goddess. If everything is done thus, men, women, kings, queens, lions, elephants, beasts of prey all will certainly come under his control.

57. The devotee after observing all austenties and rites shall think over all his requirements before going to sleep in a secluded spot. The goddess will tell the devotee everything in dream exactly as it would be happening.

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58-63. Now I shall explain a great Yantra of this goddess, that bestows supernatural powers to men. First draw a triangle then a Hexagon externally then in order 16 petalled lotus, eight petalled lotus, twelve petalled lotuses, fifteen petalled lotus and then two Bhūpuras

In the triangle write Aim stationed on Klīm. In the six (triangles) of the hexagon write in order Aim, Ām, Hrīm, Krom, Śrīm and Hūm.

In the sixteen petalled lotus write the 16 Śaktis mentioned before (*i.e.* Uccāṭanī etc.) and in the eight petalled lotus Brāhmī etc. should be written along with the Bhairavas. In the first ten petalled lotus write the names of the guardians of the quarters with their respective Bījas. All those Bījas are mentioned now. They are Lam (Indra), Ram (Agni), Mam (Yama), Kṣam (Nirṛti), Vam (Varuṇa), Yam (Vāyu), Sam (Soma), Him (Īśāna), Ām (Brahmā) and Hrīm (Ananta). In the second ten petalled lotus he shall write Vajra etc.

64-65½. In the fifteen petals write the letters of the Mūla Mantra and envelop it with Gāyatrī letters. In the corners of the two Bhūpuras write Ya and Ra.

This Mystic diagram is to be drawn on Bhūrja bark etc. with residue of ghee even when the Mantra is being repeated. It shall then be worn on arms and other limbs according fame wealth and happiness to men.

Why tell much ? Vārāhī does give whatever is desired.

66-73. *Vārtālī Pūjā.* The Vārtālī Mantra is of Hundred and fourteen syllables as follows :

"Om Aim Glaum Aim Namo, Bhagavati Vārtāli Vārāhi Vārāhi Vārāhamukhi Aim Glaum Aim Andhe Andhini Namo, Rundhe Rundhini Namo Jambhe Jambhini Namo, Mohe Mohini Namaḥ Stambhe Stambini Nama, Aim Glaum Aim Sarvaduṣṭa-praduṣṭānām Sarveṣām Vāk Citta Cakṣurmukhagati Jihvā Stambham Kuru Kuru Śīghram Vaśyam Kuru Kuru Aim Glaum Aim Ṭhaḥ Ṭhaḥ Ṭhaḥ Ṭhaḥ Hum Phaṭ Svāhā".

The sage of this Mantra is Śiva the metre is Ati Jagati and the deity is Vārtalī. The Ṣaḍaṅga is performed as follows :

Vārtālī	obeisance to the heart
Vārāhī	Svāhā unto the head
Vārāha Mukhi	Vaṣaṭ to the tuft

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Andhe Andhini	Hum unto the armour
Rundhe Rundhini	Vauṣaṭ unto the three eyes
Jambhe Jambhini.	Phaṭ unto the Astra

After the Ṣaḍaṅga Nyāsa the devotee meditates on the goddess.

74. *Dhyāna Verse.* I bow down to the three eyed sow-faced Vārtalī who is clad is red garments, who is seated on a dead body over the pericarp of a red lotus, whose chest is resplendent with the garland of skulls, whose complexion is similar to the colour of sapphire, who holds mallet and gesture of boons in the right hands and the plough and freedom from fear in the left hands and whose breasts are fine.

75. The devotee shall repeat the Mantra seventeen thousand times and perform Homas one thousand seven hundred times with Bandhūka flowers and gingelly seeds mixed with sweets.

Vārtālī-Pūjā-Yantra

76-78. I shall now mention the mystic diagram with the nine Śaktīs beginning with Jayā. The devotee shall write with Gorocanā, turmeric, Saṇdal, Agallochum and saffron, on gold, silver or copper plate or on a Bhūrja bark of wood this Mystic diagram. Consisting of triangle pentagon, hexagon eight petalled, hundred petalled and thousand petalled lotuses with Bhūpura. He shall mentally conceive this Pīṭha is stationed in the middle of the mountain Kailāsa.

79-84. The goddess is invoked in the pedestal and worshipped with all the features as ordained. In the middle of the triangle the goddess of the Devas is worshipped. In the corners south east, south west, north west, north east (and again) in south east the Aṅgas are to be adored. In the three corners of the triangle, Vārtālī, Vārāhī and Vārāhamukhī are to be adored. In the corners of the pentagon Andhinī, Rundhinī, Jambhinī, Mohinī and Stambhinī are adored. In the hexagon are worshipped Ḍākinī, Rākinī, Lākinī, Kākinī, Śākinī and Hākini.

On both the sides of the hexagon the two deities Stambhinī and Krodhinī are worshipped. They are to be meditated upon as holding Mallet and boon in the case of the former and skull and plough in the case of the other. In the front of the hexagon is to be worshipped the excellent son of the goddess — Caṇḍoccaṇḍa who holds Ḍamaru and skull in the right hands and the trident and the serpent in the left hands, who is nacked,

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who is blue in colour like sapphire and who is resplendent with the weighty matted and clotted hairs.

85-87. In the eight petalled lotus the eight deities Vārtālī, Vārāhī, Vārāhamukhī, Andhinī, Rundhinī, Jambhinī, Mohinī and Stambhinī are to be worshipped. In the hundred petalled lotus are to be worshipped the eleven Rudras, twelve Ādityas, eight Vasus and the pair of Aśvins at the rate of one deity for every three petals and in the hundredth petal Jambhinī is worshipped along with Stambhinī. In front of the hundred petalled lotus the lion along with the buffalo is worshipped. In the thousand petalled lotus the devotee shall worship Vārāhī a thousand times. The Mantra to be used for this is :

"Krom Vārāhyai Namaḥ".

88. At the doors of the Bhūpura he shall worship Baṭuka Kṣetrapāla, Yoginīs and Gananātha with their respective Mantras.

89-91. The seven syllabled Mantra for Baṭuka is "Bam Baṭukāya Namaḥ". That for Kṣetrapāla is "Kṣam Kṣetra Pālāya Namaḥ" consisting of eight syllables. The Mantra for the Yoginīs is "Yām Yoginībhyo Namaḥ". It is of seven syllables. The Mantra for Gaṇapati is of eight syllables "Gām Gaṇapataye Namaḥ". Thus all the Mantras have been mentioned. Thereafter, he shall worship the guardians of the quarters in the respective quarters along with their weapons.

92-95. At the conclusion of the adoration the devotee shall offer oblations to Baṭuka and others with their respective Mantras. The Mantras for the offering of the oblations are the bestowers of all supernatural powers.

Baṭuka's Balidāna Mantra. This is of fifty-five syllables as follows :

"Ehyehi Devīputra Baṭukanātha Kapila Jaṭā Bhāra Bhāsura Trinetra Jvālāmukha Sarvavighnān Nāśaya Nāśaya Sarvopacārasahitam Balim Gṛhṇa Gṛhṇa Svāhā".

96-97. *Kṣetrapāla Bali Mantra.* This is of twenty-three syllables as follows :

"Kṣām Kṣīm Kṣūm Kṣaim Kṣaum Kṣaḥ Hum Sthāna Kṣetrapāleśa Sarvakāmam Pūraya Svāhā"

The Mantra for the Yoginīs being mentioned in the form of verses.

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98-99. *Yoginīs Bali Mantra.* This is of ninety-one syllables as follows :

"Ūrdhvam Brahmāṇḍatovā Divi Gaganatale Bhūtale Niṣkalevā Pātāle Vātale vā Salilapavana Yoryatra Kutra Sthitāvā Kṣetre Pīṭhopa Pīṭhādiṣuca Kṛtapadā Dhūpadīpādikena Prītā Devyaḥ Sadā Naḥ Śubhabalividhinā Pāntu Vīrendra Vandyāḥ Yām Yoginībhyaḥ Svāhā".

By means of this Mantra the devotee shall offer oblation to the Yoginīs duly.

100-102. *Gaṇeśa Bali Mantra.* This is of fourty syllables as follows :

"Gām Gīm Gūm Gam Gaṇapataye Varavarada Sarvajanam Me Vaśamānaya Sarvopacāra Sahitam Balim Gṛhṇa Gṛhṇa Svāhā".

After offering these oblations the devotee shall show the respective Mudrās (quarters).

103-104. *The different Mudrās.* In the course of the Bali offering of Baṭuka the gesture is joining together with the index finger and the thumb.

In the course of the Bali offering of Kṣetrapāla the ring finger and the thumb of the left hand are joined together.

In the course of the Bali offering of Gaṇanātha the middle finger of slightly bent and in the course of the Bali offering of the Yoginīs, the ring finger, the middle finger and the thumb are joined together and shown.

105. The devotee shall conclude the adoration enlogy and bowing down and then ..tualistically dismiss the goddess. Thereafter he shall deposit the deity with himself. After the Mantra has been perfectly mastered he shall proceed ahead with the different rites (for the realization of specific desires) as enunciated by Śiva.

106. For the fulfilment of the desired objects the devotee shall perform Homas with turmeric sandal, red lac, agallochum, bdellium and different kinds of meat.

107. In the case of rites for stunning and stupefaction the devotee perform Japa with the rosary of turmeric process. In the case of auspicious rites the rosary shall be crystal beads, lotus seeds or Kudrākṣas.

108. For the realization of love a man shall offer libation

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and propitiate Vārāhī with liquor Bandhūka flowers and gingelly seeds in vessels of gold etc.

109-110. With a desires for stupefying (the enemy) the devotee shall perform four hundred Homas with Tāpiccha (Tamāla) flowers.

The devotee shall prepare a beautiful lump with powdered Lāja (fried grain) and gingelly seeds soaked in the blood of donkey and sheep. He shall then adore them and perform Tarpaṇa (libation). He shall offer the entire house and assets of the enemy as Naivedya to this.

111-111½. The lump is placed in the sacrificial pit and ten thousand Homas are performed with Lājas soaked in flood for twenty-one nights. If this is duly done the host of enemies is swallowed by the groups of Yoginīs.

112-115. *Vārtālī Stambhana Yantra* Now the Yantra of the great goddess is being mentioned. It is named Śakaṭa.

In the middle in Praṇava the name of the intended victim is written. It is then surrounded by the writings of the Bhūbīja [*i.e.* Glaum]. It is further enveloped by the letter "U" written may times over. Then Bhūpura is drawn with eight Vajras [See figure in the plate]. At the extremity write Om in each of Vajras and in the middle write the name of the victim together with the intended activity such as "Drive out so and so" "Stupefy so and so" "Alienate so and so", etc. This is again enveloped by Dharābīja (Glaum) written many times. Then the Mūla Mantra [Verses 66 et sq 114 syllables] is written all round. Then it is further enveloped with Krom and E written many times over

116. After writing out this Yantra on a fresh potsherd from the potter's hut, the devotee worships it with black flowers and bury it in the house of the enemy.

117-120. This Yantra can drive out the enemy of hundreds of years, standing.

The mystic diagram is written in the musical instruments and they are blown in the course of the battle. On hearing that sound the enemies become afraid and flee. The Yantra is written with turmeric on a stone and placed among yellow flowers. It is placed to face down and worshipped. It shall retard the speech of the enemies.

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If it is placed in fire it shall cause agony and affliction unto them. If it is dropped in water it shall cause some harm to them.

Why expatiate to much ? This Mantra and Yantra perfectly practised will accomplish everything desired. If it is placed within a log of the tree corresponding to the star of the intended victim it shall work havoc unto them.

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COMMENTARY

X Taraṅga

1-3. He explains the Mantra of Bagalāmukhī

Gaganam=Ha
Pṛthvī=La
Śānti=Ī
Binduyuta=having "M". Hence Hlīm
Bagalāmukha—form itself
Gadī=Kha
Sākṣa=having "I". Hence Khi
Sarvaduṣṭānām Vā—form itself
Induyuk Halī=Cam
Mukham Padam etc.—form itself
Tāra=Om
Agnisundarī=Svāhā.

4. He explain Ṣaḍaṅga
Akṣa are five in number.

5. He mentions the Dhyāna. Mallet and thunderbolt in the right hands. The noose and the (severed) tongue of the enemy in the left hands.

9. After worshipping the Mothers along with the Bhairavas in the eight petals, the following Śaktīs Maṅgalā etc. should be worshipped in the sixteen petals.

18. Garutaḥ=feathers.

25 et sq. The Yantra is explained. The devotee shall write "Stupefy so and so" along with the Bīja "Hrím" with powdered turmeric smeared with Dhattūra juice, in the hexagon. The remaining letters of the Mantra should be used to envelop this. Then the square Bhūpura is drawn. It shall then be tied with a yellow thread. Clay is taken from the whirling potter's wheel and a bull-image is made. The mystic diagram is placed in its belly. With Haritāla the image is coated and worshipped every days. This causes stupefaction (of the enemies).

32. Vṛṣā=Āṭarūṣaka (Justicia Adhatoda).

35 et sq. He explains Svapnavārāhī

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Vedādi Bīja=Om
Māyā=Hrīm
Hṛt=Namaḥ
Jalam=Va
Pāvaka=Ra
Both these are lengthened. Hence "Vā", "Rā"
Sadṛk Kham=Hi
Medhā=Gha
Sadyayuk=having "O". Hence Gho
Re Svapnam—form itself
Sargiṇau Ṭhau=Ṭhaḥ Ṭhaḥ
Kṛśānuvallabhā=Svāhā.

38. He explains the Varṇa Nyāsa on the penis, throat and head – Once. At other places—twice.

39. He explains Dhyāna.

Kolāsyām=the goddess with the face of the sow she is resplendent with the Earth stationed beneath the curved fangs. The sword and the goad in the right hands.

47. Beginning with the words Kṛṣṇapakṣa etc. and ending with Vaśagā Dhruvam—this portion explains are rite of alluring.

49. With the blood of human beings, crows and sheep.

57 et sq. He explains the Mantra for surrounding the previous one Śiraḥ=Svāhā. The other words are clear. Muni-saptākṣara=having 77 letters. Uktamārgataḥ=in the manner mentioned.

58. He explains the Yantra.

59. Kāma=Klīm Vāgbhava=Aim.

60. Pāśam=Ām
Māyā=Hrīm
Sṛṇi=Krom
Śrī=Śrīm
Dīrghakavaca=Hūm.

61. Pūrvoktāḥ. The Śaktīs Uccāṭanī etc.

62. He mentions the Bījas of the guardians of the quarters
Māmsam=La
Raktam=Ra
Viṣam=Ma
Meru=Kṣa
Jalam=Va

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Vāyu=Ya
Bhṛgu=Sa
Viyat=Ha
All these are to be used with "M"
Pāśa=Ām
Antimā=the last one
Māyā=Hrīm.

64. Tithipatre=in the 15 petalled lotus. Gāyatryarṇaiḥ= with the letters of Vedic Gayatri. In the corner space between the two Bhūpuras the letters Ya and Ra are to be written.

66. He explains Vārtālī

Bhūmi=Glaum. It should have Vāgbīja for Sampuṭa. Hence Aim Glaum Aim.

67. Sadṛk Gaganam=Hi. The three Bījas mentioned before—Aim Glaum Aim.

68. Hṛdayam=Namaḥ Hṛt=Namaḥ.

69. Hārdam=Namaḥ

Bījatrayam—Aim Glaum Aim.

70. Tribīja—Aim Glaum Aim.

Sargāḍhyam Ṭhacatuṣṭayam=Ṭhaḥ (4 times).

71. Vedarudrākṣara—having 114 syllables.

74. He explains Dhyāna. The Mallet and the gesture of Vara in the right hands.

77. Rātri=Turmeric. He explains the Pūjā Yantra. Yoni=Triangle.

78. Bhūbimbam=square.

79. In the south-east etc. thereof *i.e.* in the south-east, south-west, north-west, north-east and again in the south-east. Aṅgakam=The six Aṅgas. They should be worshipped.

83. In the meditation of Stambhinī the desired boon is in the right hand and the mallet in the left. Parā the other is Krodhinī.

The skull in the right hand. The son's worship is with the Man ra - "obeisance to Caṇḍoccaṇḍa the son of the goddess".

84. He explains Dhyāna of the son. The Ḍamaru and the Skull are in the right hands. The trident and the serpent in the left hands.

85. The eight Devīs beginning with Vārtālī—Vārtālī, Vārāhī, Vārāhamukhī, Andhinī, Rundhinī, Jambhinī, Mohinī and

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Stambhinī—

Rudras=the eleven beginning with Virabhadra

Arkas=the twelve beginning with Dhātā

Vasus=the eight beginning with Dhara

Aśvinas=Nāsatya and Dasra.

86. Each of these to be worshipped in three petals. Thus ninety-nine. In the last petals—obeisance to Jambhinī and Stambhinī.

87. He explains Vārāhī Mantra. It is Krom obeisance to Vārāhī. The devotee shall worship Vārāhī with this Mantra one thousand times.

89. He mentions Baṭuka Mantra. Phānta=Ba. Hence Bam obeisance to Baṭuka.

He explains Ksetrapāla Mantra. Meru=Kṣa. Hence Kṣam obeisance to Kṣetrapāla.

It is of eight syllables.

90. He explains the Yoginī Mantra

Vāyu=Ya

Śeṣayuk - having "Ā"

Sacandra—having "M"

Hence the Mantra is Yām—obeisance to the Yoginīs.

91. He explains Gaṇeśa Mantra

Khānta=Ga. Gam obeisance to Gaṇapati.

93. He says the Bali Mantra of Baṭuka Ehi etc.

94. Sadṛk Jalam=Va+I=Vi.

95. Vahnipatnī=Svāhā. The other thing the form itself.

Śarapañcākṣara=Having 55 syllables as follows—

"Ehyehi Devīputra Baṭukanātha Kapila Jaṭābhāra Bhāsura Trinetra Jvālāmukha Sarva Vighnān Nāśaya Nāśaya Sarvopacāra-sahitam Balim Gṛhṇa Gṛhṇa Svāhā".

96. He explains Kṣetrapāla Bali Mantra

Meru=Kṣa

Ṣaḍdīrghayuk—Kṣām Kṣīm Kṣūm Kṣaim Kśaum Kṣaḥ

Hum Sthāna Kṣetrapāleśa Sarvavāmam Pūraya Svāhā.

98. Yoginī Bali Mantra is explained.

99. Till Svāhā—the form itself. Bhūminandākṣara=having ninty-one syllables alongwith the letters in the verse.

100. He mentions Gaṇeśa Bali Mantra

Śarṅgī=Ga

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Dīrgha Trayenduyuk=Gām Gīm Gūm
Sendu—Gam
Māruta=Ya
Bhagavān=E. Hence Ye
Toya=Va

101. Lohita=Pa Dīrgha Halī=Cā Śiraḥ=Svāhā

102. Gaganaśruti Varṇavān=40 syllables as follows :

"Gām Gīm Gūm Gam Gaṇapataye Varavarada Sarvajanam Me Vaśamānaya Sarvo Pacāra Sahitam Balim Gṛhṇa Gṛhṇa Svāhā".

109. Tāpiccham=The flower of Tamāla with powdered fried grains and gingelly seeds mixed with the blood of donkeys and sheep.

110. Sapatna Sadanam=The abode of the enemy
Etasmai=To this (lump of the grains).

113. He explains the Yantra
Tāre=Praṇave
Sādhyākhyā=The name of the intended victim
Bhūbīja=Glaum.

114. Karma Samanvitam="Drive out so and so" and other things are included.

115. Dharā Bījam the same as before
Aṅkuśa=Krom Jhiṇṭīśa=E.

116. Nūtne=In the new one.

118. Rātryā—By means of turmeric. If it is written on a stone and placed in fire it causes agony and affliction to the enemies.

120. Sādhyarkṣataravaḥ=The trees corresponding to the star of the victim. It shall be placed in the tree. It causes harm. Those trees have been mentioned before [IX-50 commentary]. This Yantra firmly fixed with the residue of the Homa ghee shall achieve everything desired.

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XI Taranga

1. I bow down to the Man lion, the lord of Kamalā and the three eyed lord with the moon for his crest and explain succinctly Śrīvidyā the leader of all Mantras.

2. By the mere utterance of this Mantra the entire host of sins gets dissolved. One shall never give it to a disciple who has not been tested.

3-4. At the outset the devotee pronounces the three Bījas Om Hrīm Śrīm. The first Kūṭa (puzzling questions in the heap) is Ka E Ī La Hrīm. The second Kūṭa is Ha Sa Ka Ha La Hrīm. The third Kūṭa is Sa Ka La Hrīm.

5-5½. These three Bījas are respectively called Vāk, Kāma and Śakti. This six syllabled Vidya with Śrīm Hrīm Klīm Aim and Sauh for Sampuṭa shall be the sixteen syllabled Vidyā called Śrividyā. It can be obtained only by means of a great deal of merit.

6-7½. The sage is Dakṣinā Mūrti, the metre is Paṅkti and the deity is Śrīmat Tripura Sundarī the primordial cause of the Universe. Aim is the Bīja and Sauh is Śakti and Klīm is the Kīlaka. The Nyāsa of the sage, etc. should be on the head, mouth, heart, privy, foot and in the navel.

8-10. All the Nyāsas below should be made with Hrīm and Śrīm prefixed. The letters A, Ā and Sau should also be added with M and Visarga added. This is called 'Kara Śuddhi Nyāsa (The Nyāsa for the purification of the hands). The Nyāsas are on the fingers, palms and backs as follows :

Hrīm Śrīm Am obeisance to the middle fingers
„ „ Ām „ „ ring fingers
„ „ Sauḥ „ „ small fingers
„ „ Am „ „ the thumbs

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Hrīm Śrīm Am obeisance to the index fingers
„ „ Sauḥ „ „ palms and backs of the hands.

11-14. Thereafter the devotee performs the four Nyāsas called (1) Devyāsana (2) Cakrāsana (3) Sarvamantrasana (4) Sādhyasiddhāsana as follows :

(1) Hrīm Śrīm Hrīm Klīm Sauḥ obeisance to the pedestal of the goddess—at the feet.

(2) Hrī Śrīm Haim Klīm Sauḥ obeisance to the pedestal of the discuss on the calves.

(3) Hrīm Śrīm Haim Klīm Sauḥ obeisance to the pedestal of all the Mantras—on the knees.

(4) Hrīm Śrīm Hrīm Klīm Blem obeisance to the pedestal of Sādhyas and Siddhas - on the penis.

115. Thereafter he shall perform the Ṣaḍaṅga Nyāsa as follows with the syllables of the Mantra split at 5, 3, 1, 1, 1, and 5

Śrīm Hrīm Klīm Aim Sauḥ obeisance to the heart
Om Hrīm Śrīm Svāhā—unto the head
Ka E Ī La Hrīm Vaṣaṭ unto the tuft
Hasakahala Hrīm Hum unto the armour
Sakala Hrīm Vauṣaṭ - unto the three eyes
Sauḥ Aim Klīm Hrīm Śrīm Phaṭ—unto the Astra.

16-22. Thereafter the intelligent devotee perform the following Nyāsas and show the requisite Mudrās.

He shall utter the Mūla Mantra with Om at the beginning and Namaḥ at the end. Thereafter he shall perform the Nyāsa on the cerebral aperture with the middle and the ring fingers remembering the goddess who is stationed in the cerebral aperture in the form of the flame of a lamp, who exudes nectar through the syllables of the Mantra, who shows her own body with that and who bestows great good fortune.

He shall then show the Mudrā of Parasaubhāgya Daṇḍinī over the left ear and perform the Nyāsa of the Mūla Mantra beginning with Om and ending with Namaḥ from the head to the foot all along meditating on the goddess the bestower of great fortune.

The devotee then thinks within himself - "I am the creator of the entire region of the three worlds" and performs the Nyāsa on the forehead with the Mūla Mantra beginning with

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Om and ending with Namaḥ showing the Trikhaṇḍā Mudrā (mentioned earlier IV-80).

Then the devotee shows the Ripujihuāgrahaṇa Mudrā (see commentary) and thinks within himsetf—"I am curbing all the enemies". He then performs the Nyāsa of the Mūla Mantra beginning with Om and ending with Namaḥ from the right ear to the left after making a circle near the mouth. Thereafter he shall perform another Nyāsa beginning with the throat and ending with the mouth.

After words he shall perform Nyāsa all over the body with the Mūla Mantra enclosed within the Praṇava on earlier side. He then shows the Yoni Mudrā over the mouth and bows down to Tripura Sundarī.

23-24. Thanks to the lustre of the beautiful goddess the entire universe is tawny coloured. Thinking thus the devotee performs the Nyāsa of the Mūla Mantra over the head, (cerebral aperture) elbow and forehead with the thumb and the ring finger. This is called Sammohana Nyāsa (Fascinating Nyāsa). The previous Nyāsa already explained is Jagadvaśyakara Nyāsa (The Nyāsa that enchants the universe).

25-27. *Saṁhāra Nyāsa.* The devotee then performs the Nyāsa of everyone of the letters of the Mūla Mantra over the feet, calves, knees, hips, penis, back, navel region, sides, breasts, shoulders, ears, cerebral aperture, mouth, eyes, ears, and auditory passage. Then he shall perform the Nyāsa of (the eight types of) Vāgdevatā. I shall mention their Bījas, names and the places of Nyāsa.

28 et sq. The Nyāsa of Vaśinī Vāgdevatā is on the head with the sixteen vowels and the Bīja Rblūm.

The Nyāsa of Kāmeśvarī Vāgdevatā is on the forehead with the letters of the "Ka" class and the Bīja "Kala Hrīm".

The Nyāsa of Mohinī Vāgdevatā is between the eyebrows with the letters of the "Ca" class and the Bīja "Nblīm".

The Nyāsa of Vimalā Vāgdevatā is on the throat with the letters of the "Ṭa" class and the Bīja "Ylūm".

The Nyāsa of Aruṇā Vāgdevatā is on the heart with the letters of the "Ta" class and the Bīja "Jmrīm".

The Nyāsa of Jayinī Vāgdevatā is on the navel with the letters of "Pa" class and the Bīja "Hslvyūm".

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The Nyāsa of Sarveśvarī Vāgdevatā is on the navel with the letters of "Ya" class and the Bīja "Jhmryūm".

The Nyāsa of Kaulinī Vāgdevatā is from the thigh to the foot with the letters of "Śa" class and the Bīja "Kṣmrīm".

At the end of every set of the utterences the dative of Vāgdevatā and Namaḥ are added.

Thus the Nyāsa of Vāgdevatā has been explained. Thereafter the devotee shall perform Sṛṣṭi Nyāsa.

37-38. Each of the letters is uttered and the word Namaḥ added for the Nyāsā on the cerebral aperture, forehead, eyes, ears, nostrils, cheeks, teeth, lips, tongue, mouth, back, all over the body, heart, breasts, belly and penis. In the end all the letters are used for Vyāpaka Nyāsa (Extensive).

39-40. After performing Sṛṣṭi Nyāsa the devotee performs Sthiti Nyāsa with the letters of the Mantra and Namaḥ added on—the thumbs, the index fingers, the middle fingers, the ring fingers, the small fingers, the cerebral aperture, the mouth, the heart, from the navel to the foot, from the throat to the navel, from the cerebral aperture to the throat, on the big toes, index toes, middle toes, the ring toes and the small toes.

41. Now I shall explain the five fold Nyāsa which bestows everything desired. It consists of the repetitions of the Mantra five times whereby the devotee attains identity with the deity.

42-47. *The first Nyāsa.* Each one of the letters of the Mantra is used with Namaḥ for the Nyāsa on head, mouth, the two eyes, the two ears, the two nostrils, the two cheeks, the two lips, the interior of the mouth, the two rows of teeth and the face.

The second Nyāsa. The first six letters with Namaḥ are used for Nyāsa on tuft, head, forehead, eyebrows, nose and mouth and the remaining ten are used for the joints and tips of the hands.

The third Nyāsa. The Nyāsa of the first six letters of the Mantra on the head, forehead, the two eyes, the mouth and the tongue and the remaining ten letters for the joints and tips of the feet.

The fourth Nyāsa. The Nyāsa of the letters in the parts assigned to the vowels in Mātṛkā Nyāsa [I-89].

The fifth Nyāsa. The Nyāsa of each of the letters of the Mantra on the forehead, neck, heart, navel, Mūlādhāra, cerebral aperture, mouth, anus, Ādhāra, heart, cerebral aperture, hands feet and the heart.

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After performing the five fold Nyāsa the devotee performs the extensive Nyāsa all over the body with the Mūla Mantra together with Praṇava for Sampuṭa and Namaḥ at the end is added for performing Nyāsa in the heart.

48. There are other Nyāsas as well called Ṣoḍhā Nyāsa (six fold Nyāsa) etc. which should be performed with a desire for great fortune and bliss. They are not being mentioned here for fear of involving too many details. Nor are they necessary [They commentary explains them] (They are well known among Tāntriks).

49-50. Thereafter the devotee performs Prāṇāyāma and Ṣaḍaṅga Nyāsa and then shows the Mudrās. Nine Mudrās are liked by the goddess namely – (1) Saṁkṣobha, (2) Drāvaṇa, (3) Ākarṣa, (4) Vaśya, (5) Unmāda, (6) Mahāṁkusa, (7) Khecarī, (8) Bīja and (9) Mahāyoni. After this he shall meditate upon Tripura Sundarī.

51. *Dhyāna Verse.* One shall meditate upon Tripura Sundarī the beautiful goddess who is stationed in the Śrīcakra who is the support of all the three worlds, who has the splendour of ten thousand rising suns, who is three eyed, who shines with red garments, whose body is bedecked in different kinds of ornaments, who is crescent-crested and who gladly holds the floral arrow and the goad in the right hands and the sugarcane bow and the noose in the left hands.

52. The devotee repeats the Mantra a hundred thousand times and performs ten thousand Homas in the fire duly adored with the flowers of Karavīra mixed with the sweet substances.

53-54. *Śrīcakra.* To facilitate the worship therein. I shall explain how to draw the Śrī Cakra. At the outset draw the triangle with the Bindu therein. Outside draw the eight petalled lotus. Then in order, two ten petalled lotuses, fourteen petalled one and sixteen triangle tipped figure. All these are surrounded by three lined Bhūpura.

55-57. I shall explain the mode of worship therein along with the placing of the vessel with the hand, left or right as the case may be, the mystic diagram should be drawn. Hexagon in the middle of triangle, then a circle and the Bhūpura too. The middle of the mystic diagram is worshipped with Bālā Mantra (*i e.* Aim Klīm Sauḥ). The three corners are worshipped with the Bīja syllables severally. The six corner points of the hexagon

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are worshipped by means of the Bījas in due order and then in reverse order (*i e.* Aim Klīm Sauḥ Sauḥ Klīm Aim). The support of the vessels is washed by the Astrāya Phaṭ Mantra and placed in the middle.

58-60. The Mantra for the worship of the support of the vessel is of 31 syllables as follows :

"Om Rā Rīm Rūm Hmlvryūm Ram Agni Maṇḍalāya Dharma Prada Daśakalātmane Aim Kalaśādhārāya Namaḥ"

This Mantra is to be used is worshipping the support of the vessel.

61-62. The ten Kalās of Agni are to be worshipped clockwise above the vessel. The Kalās are - Dhūmrā Rciḥ, Ūṣmā, Jvalinī, Jvālinī, Viṣphuliṅginī, Suśrī, Surūpā, Kapilā, Havyavahā and Kavyavahā. The letters Y to Kṣa with Anusvāra added should be prefixed to each.

63. At the end of the name the devotee shall add Kalāśrī Pādukām Pūjayāmi (I worship the sandal of the said Kalā). Thereupon he shall perform the installation of vital airs.

64-66. Gold or other vessel is sprinkled with Astrāya Phaṭ Mantra and placed thereupon. The Mantra for the worship of the pot is of 30 syllables as follows :

"Om Hām Hīm Hūm Hmlvyrūm Ham Sūryamaṇḍalāya Vasuprada Dvādaśakalātmane Klīm Kalaśāya Namaḥ"

67-69. Above the water pot the worship of the twelve Kalās of the sun is to be performed. They are – Tapinī, Tāpinī, Dhūmrā, Marīci, Jvālinī, Ruci, Suṣumnā, Bhogadā, Viśvā Bodhinī, Dhāriṇī and Kṣamā. The letters from Ka to Ṭha in the usual order and Bha to Ḍa in the reverse order are to be prefixed to these names. After worshipping them as in the previous case [*i.e.* by adding Kalāśrī Pādukām Pūjayāmi] the devotee fills the pot with water uttering letters of the alphabet and the Mūla Mantra.

70-72. The devotee shall worship the water in the pot with the 32-syllabled Mantra. That Mantra is as follows :

"Om Sām Sīm Sūm Smlvryūm Sam Soma Maṇḍalāy Kāmaprada Ṣoḍaśa Kalātmane Sauḥ Kalaśāmṛtāya Namaḥ".

73-74. The devotee then worships the sixteen Kalās of the Moon in the water with the vowels prefixed. The Kalās are— Amṛtā, Mānadā, Pūṣā, Tuṣti, Puṣṭi, Rati, Dhṛti, Śaśinī,

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Candrikā, Kānti, Jyotsnā, Śrī, Prīti, Aṅgadā, Pūrṇā and Pūrṇāmṛtā. The mode of worship is as before.

75-78. Then the devotee worships Bhairava and Sudhādevī in the water with their respective Mantras. The Mantra of Bhairava is of ten syllables "Hskṣmlvyrūm is the Bīja then Ānandabhairavāya Vauṣaṭ". The Mantra of Sudhādevī is of seven syllables "Shkṣmlvyrūm is the Bīja and Sudhā Devyai Vauṣaṭ"

Thereafter he shall show the Mudrās of Matsya, Astra Kavaca and Dhenu. After obstructing with the Sannirodhinī Mudrā he shall show Musala, Cakra, Mahāmudrā and Yonimudrā in the water of the pot.

79. After placing the water pot thus the devotee shall place to its right the conch shall and the special Arghya as before in the proper order.

80. In the Arghya the devotee conceives the triangle with the groups of sixteen letters beginning with A, Ka and Tha, for the sides and shining with Ha and Kṣa in the middle. Therein he worships Bālā.

81-82. He shall worship the goddess of great illumination with the eight syllabled Mantra as follows :

"Om Hrīm Hamsaḥ Sauḥ Ham Svāhā"

He then repeats the Mūla Mantra three times and shows the Mudrās mentioned before.

83-84. While placing the conch and the Arghya the requisite modification in the name of the vessel should be made. After placing the vessels and taking the Arghya water the devotee repeats the Mūla Mantra and sprinkles himself and the materials of worship. After performing mental adoration he has to perform the worship of the pedestal.

85-97. He shall worship Maṇḍūka, Kālāgnirudra, Mūlaprakṛti, Ādhāraśakti, Kūrma, Śeṣa, Vārāha, Medinī, Sudhāmbudhi, Ratnadvīpa, Meru and Nandanavana.

Then in the middle he sees Kalpavṛkṣa (tree) and worships it.

At the root of the pericarp he worships Vicitrānandabhūmī.

Above the pericarp he worships Ratnamandira, Ratnavedikā, Gharmavāraṇa (*i.e.* Umbrella) and Ratna Simhā Sama.

Thereafter he worships the feet Dharma etc. and their

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opposites namely (Dharma, Jñāna, Vairāgya, Aiśvarya, Adharma, Ajñāna, Avairāgya, and Anaiśvarya).

He then worships Samvinnāla and Karṇikā. Then the solar, lunar and fiery zones with the Praṇava and their Matrās prefixed.

Then he worships the Guṇas with their respective initial letters. Similarly the Ātman, the Antarātman, Paramātman and Jñānātman. Then he worships Māyātattva, Kalātattva, Vidyatattva and Pratattva with their initial letters. Thereafter he worships Brahmapreta, Viṣṇupreta, Rudrapreta, Īśvarapreta and Sadāśivapreta.

There itself in the middle, he then worships Sudhārṇavāsana, Pretāmbujāsana, Divyāsana, Cakrāsana, Sarvamantrāsana and Sādhyasiddhāsana.

Then he should worship Cakrarāja.

Thereafter he worships the Śaktis of the pedestal in the quarters and the last one in the middle. They are Icchā, Jñāna, Kṛiyā, Kāminī, Kāmadāyinī, Rati, Ratipriyā, Nandā and Manonmanī. All these show the gestures of freedom from fear and boon.

Then by means of the following Āsanamantra he worships Cakranāyaka. This Mantra is of 29 syllables as follows :

"Aim Parāyai Aparāyai Parāparāyai Hsauḥ Sadāśiva Mahāpreta Padmāsanāya Namaḥ"

After worshipping the pedestal thus the devotee makes the floral offerings.

98 et sq. The Mantra of the floral offerings is of fifty-one syllables as follows :

"Hrīm Śrīm Prakaṭa Gupta Gupta Tarasam Pradāyakulanigarbha Rahasyāti Rahasyasaṅjñaka Śrī Cakra Gata Yoginī Pādukābhyo Namaḥ"

This Mantra bestows all supernatural powers.

101. The devotee shows the Trikhaṇḍā Mudrā and takes the flowers in his joined palms. He meditates on the goddess as mentioned before and utters the Mūla Mantra.

102-105. The enlightened conciousness coming out through the nostrils from the lotus like heart has been united with the palm full of flowers through the cerebral aperture. The devotee unites the palmfull of flowers in combination with the

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conciousness resplendent with the adorable brilliance with Cakrarāja and recites the following two verses :

"O Mother Parameśvari, who art stationed in the forest of great lotus flowers, whose body comprises of bliss the ultimate cause, who art the cause of the welfare of all living beings, do come, do come".

O goddess of the gods, easy of access through devotion, having all the Āvaranas (coverings) [Ābharaṇas (ornaments)] be steady as long as I continue this worship.

106-108. This is called Āvāhana (Invoking). Thereafter, the devotee shall perform Sthāpana (placing) rite. The Mantra for the rite of Sthāpana is as follows :

"Hsraim Hsklrīm Śrīmat Tripura Sundari Cakresmin Kuru Sānnidhyam Namaḥ"

He then shows Sthāpanī Mudrā.

Thereafter the practitioner of Mantra performs the rites of Sannidhi, Sannirodhana and Sammukhīkaraṇa with their respective Mudrās. He shall perform the Ṣaḍaṅga Nyāsa on the limbs of the goddess. This rite is called Sakalīkaraṇa.

109-111. Thereafter he performs the rites of Avakuṇṭhana, Amṛtīkaraṇa and Paramīkaraṇa with their respective Mudrās and then worships the goddess three times with the Mūla Mantra. After this he shall utter the Mūla Mantra and perform all the rites beginning with Pādya and ending with flower offerings duly and then performs Tarpaṅa three times. Floral offering is made and the Devī is duly meditated upon. Then the practitioner of Mantra requests the goddess for permission to worship the retinue [Parivāra].

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COMMENTARY

XI Taraṅga

1. He perform auspicious rite in order to explain Śrīvidyā. Mantra Nāyikā=the goddess and Mistress of all the Mantras existing in the three worlds.

2. This Mantra should not be imparted to a disciple who has not been tested. There is a saying—"The soul can be given, the head can be given. But the sixteen syllabled Mantra should not be given".

3-4. He explains the Mantra

Tāra=Om

Māyā=Hrīm

Kamalā=Śrīm

The devotee shall utter these three Bījas at the beginning of the three Kūṭas (compact puzzling question). He mentions the first Kūṭa.

Brahmā=Ka

Jhiṇṭīśa=E

Govinda=Ī

Dharā=La

Hence the first Kūṭa is Ka E Ī La Hrīm.

He mentions the second Kūṭa

Ākāśa=Ha

Bhṛgu=Sa

Cakrī=Ka

Abhram=Ha

Māmsam=La

Hence the second Kūṭa is Ha Sa Ka Ha La Hrīm.

He mentions the third Kūṭa

Hamsa=Sa

Dhātā=Ka

Kṣamā=La

Hence the third Kūṭa is Sa Ka La Hrīm.

5. He mentions the appellations of the three Kūṭas. The first one is Vāg Bīja. The second one is Kāma Bīja and the third

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one is Śakti Bīja.

Śrī Bīja is Śrī Māyā=Hrīm
Kāma=Klīm
Vāk=Aim
Śakti=Sauḥ

These five Bījas should be used as Sampuṭa in the usual order as well as reverse order for the 6 syllables mentioned before.

6. Ṣoḍaśākṣarī=The sixteen syllabled great Mantra called Śrī Vidyā.

7. Bhṛgu=Sa Au is the form itself. Hence Sauḥ is Śakti Kāma Bīja=Klīm.

8. He mentions the Nyāsa—Obeisance the Dakṣiṇā Mūrti is on the head.

Obeisance to Paṅkti—in the mouth
Obeisance to Tripura Sundarī—in the heart
Obeisance to Aim Bīja—in the privy
Obeisance to Sauḥ Śakti—in the feet
Obeisance to Klīm Kīlaka—in the navel

Thus the Nyāsas of the Sage etc.

9. He explains the Nyāsas. These Mantras beginning with Śrīkaṇṭha (Am) and ending with Namaḥ should be used for Nyāsa twice in the middle fingers, ring fingers, small fingers, thumbs, index fingers and the palms and backs.

10. These—which ? This is explained—

Śrīkaṇṭha=A
Ananta=Ā Sau, form itself.

They should be used with Anusvāra in the proper order A and Ā with Anusvāra etc. Sau with Visarga "with Māyā and Śrī Bīja at the beginning" goes with all the Nyāsas. Hence—

Hrīm Śrīm Am obeisance to the middle fingers
Hrīm Śrīm Ām „ „ ring fingers
Hrīm Śrīm Sauḥ „ „ small fingers
Hrīm Śrīm Am „ „ thumbs
Hrīm Śrīm Ām „ „ index fingers
Hrīm Śrīm Sauḥ „ „ palms and backs

This is the Nyāsa for the purification of the hands.

11-13. He explains the Āsana Nyāsa. The Nyāsas of the four Āsanas beginning with Devyāsana in the dative case with Namaḥ at the end should have their respective Bījas in the

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beginning and the places for Nyāsa are feet, calves, knees and penis. He explains the Bījas of the first Āsana—Māyā etc. Śakti=Sauḥ. He explains the Cakrāsana—Bījas Viyat=Ha. Vāg etc. should be in conjunction with them. Tatpare=In the 3rd Āsana Vāg etc. with the previous things.

14. He explains the Bījas of the fourth Āsana

Phānta=Ba

Māmsa=La

Bhagendvāḍmya=Having E and M. Hence Blum

Hence Hrīm Śrīm Hrīm Klīm obeisance to Devyāsana—at the feet.

Hrīm Śrīm Haim Klīm Sauḥ obeisance to Cakrāsana—at the calves.

Hrīm Śrīm Ham Klīm Sauḥ obeisance to Sarvamantrāsaṇa—knees.

Hrīm Śrīm Hrīm Klīm Blem obeisance to Sādhyasiddhāsana—penis.

Thus the Ā Sananyāsa is explained.

15. He explains Ṣaḍaṅga

Śrīm Hrīm Klīm Aim Sauḥ—heart

Om Hrīm Śrīm—head

The first Kūṭa—tuft

The middle Kūṭa—armour

The third Kūṭa—the three eyes

Sauḥ Aim Klīm Hrīm Śrīm—Astra

The Ṣaḍaṅga is explained.

16-17. The devotee meditates on the goddess who exudes nectar through the syllables of the Mantra. She floods herself thereby. She has the form of the flame of the lamp. She is stationed in the cerebral aperture. She is the bestower of fortune. The Mūla Mantra beginning with Praṇava and ending with Namaḥ should be used for Nyāsas at the middle fingers, ring fingers and the head.

18. Then he shows Parasaubhāgyadaṇḍinī Mudrā at the left ear and performs Nyāsa beginning with the left side of the head and ending with the foot with the Mūla Mantra beginning with Praṇava and ending with Namaḥ.

19-20. He shall show the Ripujihvāgrahaṇa Muḍrā and think within himself "I am curbing all the enemies" and perform

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Nyāsa at the root of the foot with the Mūla Mantra beginning with Om and ending with Namaḥ. He shall think within himself "I am the maker of all the worlds and show Trikhaṇḍa Mudrā and perform Nyāsa on the forehead with the Mūla Mantra beginning with Om and the Namaḥ in the end.

21. Waving a circle in front of the face he shall perform the Nyāsa with Om and Namaḥ at the beginning and at the end of the Mūla Mantra. After the Nyāsa from the right ear to the left he shall similarly perform the Nyāsa from the neck to the mouth.

22. Again he shall perform Nyāsa all over the body with the Mantra enclosed by Praṇava. After showing Yoni Mudrā at the mouth he shall bow down to the goddess. This is Jagadvaśī Karaṇa Nyāsa (captivating the universe).

23. Meditating on the universe turned tawny due to the splendour of the goddess he shall perform with the thumb and the ring finger the Nyāsa on cerebral aperture, wrist and forehead uttering the Mantra. This is Sammohana Nyāsa.

24. The definition of the Para Saubhāgyadaṇḍinī Mudrā : Hold the left fist very tightly and extend the index finger. Whirl it till the left ear. This Mudrā is Saubhāgyadaṇḍinī.

The definition of Ripujihvāgrahaṇa Mudrā. The right fist is held tight with the thumb well written. This Mudrā is called Ripujihvāgraha and it destroys enemies. This Mudrā is held beneath the left sole (?).

The definition of Trikhaṇḍā Mudrā is mentioned in Tārā Tantra [See Commentary—IV Taraṅga Verse 80].

25-26. He explains the Akṣara Nyāsa called Saṁhāra—Beginning with the foot the letters are used for Nyāsa one by one Karṇaveṣṭa=auditory passage. The procedure is Śrī obeisance—at the feet Hrīm obeisance at the calves etc. This is Saṁhāra Nyāsa.

28. He explains Vāgdevatā Nyāsa—

Agni=Ra
Bhūdhara=Ba
Māmsam=La
Ardhīśa=Ū
Śaśāṅkayuk=with M. Hence Rblūm.

The Nyāsa of Vaśinī is on the head with its Bīja and the

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sixteen vowels prefixed *e.g.* Am Ām Im Īm Um Ūm Ṛm Ṝm Ḷm Ḹm Em Aim Om Aum Am Aḥ Rblūm obeisance to Vaśinī Vāgdevatā on the head.

29. Krodhīśa=Ka Māmsam=La

Māyā with these two—Kala Hrīm. The Nyāsa of Kāmeśvarī is on forehead with this Bīja and letters of "Kai' class prefixed *e.g.*

Kam Kham Gam Gham Ṅam Kala Hrīm obeisance to Kāmeśvarī Vāgdevatā—on the forehead.

30. Dīrgha=Na
Khaḍgīśa=Ba
Rānta=La
Śānti=Ī with M. Hence Nblīm

The Nyāsa of Mohinī Vāgdevatā is in the middle of the eyebrows with the letters of the "Ca" class and its Bīja *e.g.*

Cam Cham Jam Jham Ñam Nblīm obeisance to Mohinī Vāgdevatā—between the eyebrows.

31. Ardhīśa=Ū Vāyu Māmsastha=Stationed in Ya and La with Anusvāra it forms the fourth Vāgdevatā Bīja. Hence Ylūm. The Nyāsa of Vimalā is on the throat with the letters of the "Ṭa" class and its Bīja prefixed *e.g.*

Ṭam Ṭham Ḍam Ḍham Ṇam Ylūm obeisance to Vimalā Vāgdevatā—on the throat.

32. Vāmanetram=Ī How ?
Śūlī=Ja
Vaikuṇṭha=Ma
They all with Ra and Bindu=Jumrīm.

The Nyāsa of Aruṇā is in the heart with the letters of the "Ta" and its Bīja prefixed *e.g.*

Tam Tham Dam Dham Nam Jumrīm obeisance to Aruṇa Vāgdevatā—in the heart.

33. Viyat=Ha
Hamsa=Sa
Māmsam=La
Vāla=Va
Anila=Ya
Indu=M
Vāmakarṇa=Ū with all these Hslvyūm

The Nyāsa of Jayīni is in the navel with the letters of "Pa"

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class and its Bīja *e.g.*
Pam Pham Bam Bham Mam Hslvyūm obeisance to Jayinī Vāgdevatā—in the navel.

34. Dīpikū=Ū How Pāśī=Jha
Tandrī=Ma
Vāyu=Ya with all these Ra and M the Bīja is Jhmryūm.

The Nyāsa of Sarveśvarī is in the Mūladhāra of letters of "Ya" class and the Bīja *e.g.*
Yam Ram Lam Vam Jhmryūm obeisance to Sarveśvarī Vāgdevatā – in Mūladhāra.

35. Saṁvartaka=Kṣa Mahākāla=Ma
Śānti=Ī with these and Ra and M the Bija is Kṣmrīm.

The Nyāsa of Kaulinī is from the thigh to feet with the letters of the "Śa" class and this Bīja *e.g.*
Śam Ṣam Sam Ham Lam Kṣam Kṣmrīm obeisance to Kaulinī Vāgdevatā—from the thigh to the foot.

36. Hārdam=Namaḥ. The words obeisance to Vāgdevatā should be uttered at the end of the names Vaśinī etc. This has already been incorporated in the previous explanations.

37-38. He explains Sṛṣṭi Nyāsa. The Nyāsa of every letter is on the cerebral aperture etc. The first one is on the cerebral aperture second on the forehead, third on the eyes, fourth on the ears, fifth on the nostrils, sixth on the checks, seventh on the teeth, eighth on the lips, ninth on the tongue, tenth in the middle of the mouth, eleventh on the back, twelfth on all the limbs, thirteenth in the heart, fourteenth in the nipples, fifteenth in the belly and sixteenth on the penis.

39. He explains the Sthiti Nyāsa. Five Nyāsas on the fingers, sixth on the cerebral aperture seventh in the mouth and the eighth in the heart.

40. The ninth from navel to the foot the tenth from the throat to the navel eleventh from the cerebral aperture to the throat and five in the five toes.

41-42. He explains Pañcāvṛtti Nyāsa. Two on the eyes, two on the nostrils, two on the cheek, two on the lips, two on the two rows of teeth, and one each in the others.

43. He explains the second six Nyāsas in the tuft, head, forehead, eyebrows, nostrils and mouth.

44. In the joints and tips of the right hand—five Nyāsas.

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So many in the right hand. He explains the third Nyāsa—six Nyāsas on the head, forehead, eyes, mouth and the tongue.

45. Five Nyāsas at the joints and tips of the right leg ; five again in regard to the left leg. He explains the fourth Nyāsa—while explaining Mātṛkā Nyāsa the places of Svara have been enumerated [See I-89]. The Nyāsa is on them with the sixteen Bījas. He explains the fifth are with the word Lalāṭa etc.

46. Two in the hands. Two in the feet one each elsewhere.

47. The devotee should perform Nyāsa all over the body with the Mantra enclosed by Praṇava as Sampuṭa. In the heart when used with Namaḥ at the end.

48. In the text the six fold Nyāsas have not been explained because it involves details. Here they are being explained. The six fold Nyāsas refer to (1) Gaṇeśa, (2) Grahas (Planets), (3) Nakṣatras (Stars), (4) Yoginīs (seven in number), (5) Rāśis (Signs of the Zodiac 12 in number) and (6) the Pīṭhas (57 in number).

I. Gaṇeśa Mātṛkā Nyāsa

The sage of Gaṇeśa Mātṛkā Mantra is Dakṣiṇāmūrti the metre is Gāyatrī, the deity is Śrī Mātṛkā Sundarī. Its application is in the six fold Nyāsa as an ancillary of the worship of Śrī Vidyā.

Am Kam Kham Gam Gham Ṅam Ām Aim - in the heart
Im Cam Cham Jam Jham Ñam Īm Klīm—to the head
Um Ṭam Ṭham Ḍam Ḍham Ṇam Ūm Sauḥ—to the tuft
Em Tam Tham Dam Dham Nam Aim Sauḥ—to the armour
Om Pam Pham Bam Bham Man Om Klīm—in the three eyes
Am Yam Ram Lam.....Kṣam Aḥ Aim—Astrāya Phaṭ.

Dhyāna (I meditate on the goddess) whose lustre is like that of a thousand rising suns, whose breasts are stout and protruding, who is bedecked in red garlands garments, ungents and ornaments, whose four hands shine with noose, goad, bow and arrow, whose three eyes are red and who has the moon to adorn her golden crown. After meditating thus he shall perform the Nyāsa on the respective places with the Bījas *e.g.*

(a) Gam Am obeisance to Vighneśa and Hrī
(b) Gam Ām obeisance to Vighnarāja and Śrī etc.

All the Gaṇeśas with their respective Śaktis have been mentioned in XXI-119 to 133.

This Gaṇeśa Mātṛka Nyāsa is explained.

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II. Graha Mātṛkā Nyāsa (of the Planets)

The sage etc. as before Ṣaḍaṅga also. The deity is the beautiful goddess in the form of the planets.

Dhyāna. The planets are to be meditated upon in the following colours—red, white, red dark, yellow, pale grey, smoke black, smoky and smoke grey. They are with the sun for their chief. They can assume any form. They are bedecked in all kinds of ornaments. They have placed their left hands, on the left thighs and bestow boons with their right hands. After meditating thus he shall perform Nyāsa with the respective letters.

(1) Am (16 vowels) obeisance to Sun and Mother Reṇukā—in the heart
(2) Yam (4 letters) obeisance to Moon and Mother Amṛtā—between eyebrows
(3) Kam (5 letters) obeisance to Maṅgala (Mars) and Mother Dhāma—eyes
(4) Cam (5 letters) obeisance to Budha (Mercury) and Mother Jñānarūpā—heart
(5) Ṭam (5 letters) obeisance to Bṛhaspati (Jupiter) and Mother Yaśasvinī—region of the heart
(6) Tam (5 letters) obeisance to Śukra (Venus) and Mother Śāmkarī—throat
(7) Pam (5 letters) obeisance to Śanaiścara (Saturn) and Mother Śakti—navel
(8) Śam (4 letters) obeisance to Rāhu and Mother Kṛṣṇā—mouth
(9) Lam Kṣam obeisance to Ketu and Mother Dhūmrā—anus

Thus Graha Mātṛkā Nyāsais explained.

III. Nakṣatra Mātṛkā Nyāsa

The sage of the Nakṣatra Mātṛkā Mantra is Dakṣiṇāmūrti, the metre is Gāyatrī. The deity is the beautiful goddess in the form of stars. Application as ancillary to the worship of Śrī Vidyā.

Dhyāna. The goddess resemble blazing black fire, they are bedecked in all ornaments, their hands show the postune of bowing down; they have Aśvinī as their chief. Their hands show the gestures of Vara and Abhaya.

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After meditating thus the Nyāsa is performed with for the stars with their respective letters as follows :

(1) Am Ām obeisance to Aśvinī—on the forehead
(2) Im ,, ,, Bharaṇī—right eye
(3) Īm Um Ūm ,, ,, Kṛttika—left eye
(4) Ṛm Ṛm Ḷm Ḹm ,, ,, Rohiṇī—right ear
(5) Em ,, ,, Mṛgaśiras—left ear
(6) Aim ,, ,, Ārdrā—right nostril
(7) Om Aum ,, ,, Punarvasu—left nostril
(8) Kam ,, ,, Puṣya—throat
(9) Kham Gam ,, ,, Āśleṣā—right shoulder
(10) Gham Ṅam ,, ,, Maghā—left shoulder
(11) Cam ,, ,, Pūrvaphalgunī—right elbow
(12) Cham Jam ,, ,, Uttarāphālgunī—left elbow
(13) Jham Ñam ,, ,, Hasta—right wrist
(14) Ṭam Ṭham ,, ,, Citrā—left wrist
(15) Ḍam ,, ,, Svāti—right hand
(16) Ḍhan Ṇam ,, ,, Viśākhā—left hand
(17) Tam Ṭham Dam ,, ,, Anūrādhā—navel
(18) Dham ,, ,, Jyeṣṭhā—right hip
(19) Nam Pam Pham ,, ,, Mūla—left hip
(20) Bam ,, ,, Pūrvāṣāḍhā—righ thigh
(21) Bham ,, ,, Uttarāṣāḍhā—left thigh
(22) Mam ,, ,, Śravaṇa - right knee
(23) Yam Ram ,, ,, Dhaniṣṭhā—left knee
(24) Lam ,, ,, Śatabhiṣā - right calf
(25) Vam Śam ,, ,, Pūrvabhādrapadā—left calf
(26) Ṣam Sam Ham ,, ,, Uttarabhādrapadā—right foot
(27) Lam Kṣam Am Aḥ ,, Revati—left foot

Thus Nakṣatra Mātṛkā Nyāsa is explained.

IV. Yoginī Mātṛkā Nyāsa

In all the Nyāsas Hrīm and Śrīm are to be prefixed for it has been mentioned thus. The sage and metre of Yoginī Nyāsa—as mentioned before. The deity is the beautiful goddess in the form of Yoginī. Application is as ancillary to Śrī Vidyā.

Dhyāna. The Yoginīs are to be meditated upon as white, black, pink, tawny, variegated and yellow. They have four arms

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with equal heads. They are bedecked in all ornaments. The Nyāsa should be performed after meditating thus.

(1) Hrīm Śrīm Ḍām Ḍīm Ḍam Malavara Yūm Pūm obeisance to Ḍākinī Am (16 vowels) Mama Tvacam Rakṣa Rakṣa (protect my skin) obeisance to one in the form of skin—in the throat—Viśuddha.

(2) Hrīm Śrīm Rām Rīm Ram Malavara Yūm Pūm obeisance to Ḍākinī Kam (12 letters) Mama Raktam (blood) Rakṣa Rakṣa obeisance to one in the form of blood—in the heart—Anāhata.

(3) Lām Līm Lam Malavara Yūm Pūm obeisance to Lākinī —Ḍam (10 letters) Mama Māmsam (flesh) Rakṣa Rakṣa obeisance to one in the form of flesh—in the navel—Maṇipūra.

(4) Kām Kīm Kam Malavara Yūm Pūm obeisance to Kākinī Vam (6 letters) Mama Medo (Suet) Rakṣa Rakṣa—obeisance to one in the form of Suet—at the root of the penis—Svādhiṣṭhāna.

(5) Śām Śīm Śam Malavara Yūm Pūm obeisance to Śākinī Vam (4 letters) Mama Asthi (bone) Rakṣa Rakṣa obeisance to one in the form of bone—in the anus—Mūladhāra.

(6) Hām Hīm Ham Malavara Yūm Pūm obeisance to Hākinī Ham Kṣam Mama Majjam (Marrow) Rakṣa Rakṣa obeisance to one in the form of marrow—between the eyebrows—Ājñācakra.

(7) Yām Yīm Yam Malavara Yūm Pūm obeisance to Yakinī Am Mama Śukram (Semeh) Rakṣa Rakṣa obeisance to one in the form of Semen—in the cerebral aperture.

Thus the Yoginī Nyāsa is explained.

V. *Rāśi Mātṛkā Nyāsa*

The sage and the metre as before. The deity is the beautiful goddess in the form of Rāśi (Zodiac). The application is as an ancillary to the worship of Śrī Vidyā.

Dhyāna. The signs of the Zodiac should be meditated upon having the colours red, white, green, grey, variegated, black, reddish brown, yellowish, lavmy, variegated, white and smoky

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coloured. The Nyāsa should be performed after meditating upon thus :

(1) Am Ām Im Īm obeisance to Meṣa (Aries) - right ankle
(2) Um Ūm Ṛm ,, ,, Vṛṣa (Taurus) - right knee
(3) Ṛm Ḷm Ḹm ,, ,, Mithuna (Gemiṁ) - right testicle
(4) Em Aim ,, ,, Karka (Cancer) - right belly
(5) Om Aum ,, ,, Simha (Leo)—right shoulder
(6) Am Aḥ Śam Ṣam Sam Ham Lam ,, ,, Kanyā (Virgo) – right hand
(7) Kam Kham Gam Gham Ṅam ,, ,, Tulā (Libra) left head
(8) Cam Cham Jam Jham Ñam ,, ,, Vṛścika (Scorpir,—left shoulder
(9) Ṭam Ṭham Ḍam Ḍham Ṇam ,, ,, Dhanus (Sagittarius)—left belly
(10) Tam Tham Dam Dham Nam ,, ,, Makara (Capricorn)—left testicle
(11) Pam Pham Bam Bham Mam ,, ,, Kumbha (Aquarius) – left knee
(12) Yam Ram Lam Vam Kṣam ,, ,, Mīna (Pisces)l—left ankle

Thus the Rāśi Mātṛkā Nyāsa is explained.

VI. Pīṭha Mātṛkā Nyāsa

The sage, metre and Ṣaḍaṅga of Pīṭha Mātṛka Nyāsa as before. The deity is the beautiful goddess in the form of the pedestal. The application is as ancillary to the worship of Śrī Vidya.

Dhyāna. The Pīṭhas are to be meditated as having colours in the following order. White, black, pink, dark, green, yellow (again and again) in the fifty places of the godess. This meditation is for the realization of all cherished desires. After meditating thus the Nyāsa is to be performed in the places mentioned at the time of describing Mātṛkā Sthānas [I-89-93] with the letters of the alphabet prefixed *e.g.*

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Hrīm Śrīm Am obeisance to Kāmarūpa Pīṭha
" " Ām " " Vārāṇasī Pīṭha
" " Im " " Nepāla Pīṭha
" " Īm " " Pauṇḍravardhana
" " Um " " Kāśmīra
" " Ūm " " Kānyakubja
" " Ṛm " " Pūrṇagiri
" " Ṝm " " Arbudācala
" " Ḷm " " Āmrātakeśvara
" " Ḹm " " Ekāmra Pīṭha
" " Em " " Trisrotaḥ
" " Aim " " Kāmakoṭi
" " Om " " Kailāsa
" " Aum " " Bhṛgu Pīṭha
" " Am " " Kedāra
" " Aḥ " " Candrapura
" " Kam " " Śrī
" " Kham " " Omkāra
" " Gam " " Jālandhara
" " Gham " " Mālava
" " Ṅam " " Kulānta
" " Cam " " Devīkoṭṭaka
" " Cham " " Gokarṇa
" " Jam " " Māruteśvara
" " Jham " " Aṭṭahāsa
" " Ñam " " Viraja
" " Ṭam " " Rājagṛha
" " Ṭham " " Mahāpatha
" " Ḍam " " Kollagiri
" " Ḍham " " Elāpura
" " Ṇam " " Kāleśvara
" " Tam " " Jayantī
" " Tham " " Ujjayinī
" " Dam " " Caritra
" " Dham " " Kṣīrikā
" " Nam " " Hastināpura
" " Pam " " Uḍḍīśa
" " Pham " " Prayāga
" " Bam " " Ṣaṣṭhīśa

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Hrīm Śrīm Bham obeisance to Māyāpurī
„ „ Mam „ „ Malaya
„ „ Yam „ „ Śrī Śaila
„ „ Ram „ „ Meru
„ „ Lam „ „ Giri Pīṭha
„ „ Vam „ „ Māhendra
„ „ Śam „ „ Vāmana
„ „ Ṣam „ „ Hiraṇyapura
„ „ Sam „ „ Mahālakṣmī
„ „ Ham „ „ Uḍḍiyāṇa
„ „ Lam „ „ Chāyā
„ „ Kṣam „ „ Kṣatrapura

Thus Pīṭha Mātṛkā Nyāsa is explained.

This the six fold Nyāsas have been explained. By the word "etc." Kāma Mātṛkā and other Nyāsas should be understood.

49-50. After performing these Nyāsas the devotee should show Mudrās. Of the nine Mudrās the definitions of Saṁkṣobha, Drāvaṇa, Ākarṣa, Khecarī and Bīja these five have been explained before. The other four are being explained now. The definition of Vaśya Mudrā—The hands should be kept in the form of cups. The index fingers are in the form of goads. Turning gradually the middle fingers going beneath them, O goddess the small finger, ring finger etc. are joined with them closely. The thumbs are in front. O great goddess this Mudrā is considered Sarvavaśyakarī.

Unmāda Mudrā. The hands are kept in front. One middle finger is kept over the other one. The ring fingers are straight. Beneath it are the two index fingers. Then the thumbs are in the form of sticks and they reach their place by half the length. This Mudrā is Unmādinī by name and it makes all women become moistened end tender hearted.

Mahāṁkuśa Mudrā. In this Mudrā the pair of ring fingers as kept beneath in the form of goad. The index fingers too should be used in the same manner. This is Mahāmkuśa Mudrā that accomplishes all the desired things Yoni Mudrā here means *Mahāyoni Mudrā.* Its definition.

The middle fingers are made crooked and made to rest above the index fingers. They have gone to the middle of the ring finger. The small fingers too are like wise. All these should be

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joined together at one place and pressed by the thumbs. This is the foremost Mudrā named Mahāyoni.

After showing all these Mudrās the devotee shall meditate.

51. He explains Dhyāna.

Nānālaṁkṛtayaḥ = different kinds of ornaments. Her body is shining with them. The crescent moon is her crest jewel Sṛṇi=goad Sumaśara=flower arrow. The arrow and the goad in the right hands the sugarcane bow and the noose in the left hands Śrī Cakra is being explained presently. The devotee shall meditate upon Tripura Sundarī stationed there.

52. Hayamāra=Karavīra.

53. He explains Śrī Cakra.

54. Manvasram=Having fourteen petals.

55-57. He explains the placing of the vessel. The vessels flow whether in the right hand or in the left. The devotee should use the hand that is so and draw the triangle etc. There he shall place the vessel washed by the Astra Mantra.

58. He shall worship the support by the 31 syllabled Mantra

Vahni=Ra

Dīrghatrayenduyukta=Rām, Rīm, Rūm

Bhānta=Ma

Lavara—form itself

Anila=Ya.

59-60. These with Vāmakarṇendu = Ū and M

Vāyu=Ya

Ṅesaṁyuta in the dative

Vāgbīja=Aim

Pavana=Ya

The other things form itself *e.g.*

"Om Rām Rīm Rūm Glyuram Agni Maṇḍalāya Dharma Prada Daśakalātmane Aim Kalaśā Dhāyā Namaḥ".

61. Above it—above the support of the vessel. He should worship the ten Kalās of Fire. He mentions the Kalāsa—Dhūmrārci, etc.

62. Havya Kavyādikāvavā=Havyavaha and Kavyavahā. How are they. The 10 letters beginning with Ya should be added with M and used at the prefix.

63. At the ended of the names of the Kalās the words Kalā Śrī Pādukām Pūjayāmi should be added. Then the

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procedure will be Ram Ūṣmākalā Śrī Pādukām Pūjayāmi etc. is added.

64. The vessel made of gold or other metal is washed by uttering "Astrāya Phaṭ" and placed on the support selected. He should worship it with the 30 syllabled Mantra. He explains it

Viyat=Ha
Dīrghatrayāḍhyam – *i.e.* Hām, Hīm, Hūm
Hama – form itself
Māmsam=La
Vara – form itself
Anila=Ya.

65. Ardhīśabinduyukta=Yūm
Sendu Kham=Ham
Vāyu =Ya.

66. Manmatha = Klīm. The other things clear e.g.

"Om Hām Hīm Hūm Malavara Yūm Ham Sūrya Maṇḍalāya Vasu Prada Dvādaśa Kalātmane Klīm Kalaśāya Namaḥ".

67. He mentions the Kalās of the Sun Tapinī etc.

68. The letters Kam etc. Bham etc. are used in the usual order and reverse order. These pairs are to be used as Kam Bham obeisance to Tapinī Kham Bam obeisance to Tāpini Gam Pham obeisance to Dhūmrā etc.

69. As before—Tapinī Kalā Śrī Pādukām Pūjayāmi etc. should be used.

70. Dantākṣareṇa=32 syllables

He explains the same

Bhṛgu=Sa
Dīrghatrayayutaḥ—Sām, Sīm, Sūm
Ambu=Va
Agni=Ra
Yāyu=Ya These.

71. Ardhīśenduyutāḥ=Having Ū and M

Ṅe Yuta—used in the dative.

72. Bhṛgu=Sa
Manu=Au
Ṅeyuta Kalaśāmṛtam=Kalaśāmṛtāya
Tārādi=Beginning with Praṇava
Hṛdayānta=ending with Namaḥ

The 32 syllabled Mantra for the worship of the water is :

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"Om Sām Sīm Sūm Smlvryūm Sam Somamaṇḍalāya Kāmaprada Ṣoḍaśakalātmane Sauḥ Kalaśāmṛtāya Namaḥ".

73-74. He shall worship the lunar Kalās with the sixteen vowels prefixed one by one. He enumerates them Amṛtā etc.

75. He explains Bhairava Mantra

Hasakṣamala—form itself
Pānīyam=Va
Vahni=Ra
Īra=Ya
Ardhīśa=Ū.

76-77. The other things form itself. Hence the ten syllabled Mantra is "Hskṣmlvryūm Ānandabhairavāya Vauṣaṭ".

He explains Sudhā Devī Mantra. The letters Ha and Sa are interchanged. Hence Shkṣmlvryūm Sudhā Devyai Vauṣaṭ is the seven syllabled Mantra.

Matsya Mudrā. Place the right hand over the left one. Extend the thumbs to the side as they are joined together. This is called Matsya Mudrā.

Astra and Kavaca Mudrās are being explained later Dhenu Mudrā has been explained.

78-79. Samrodhinī will be explained Musala Mudrā—keep the fists together with the right one above the left. This is Musala Mudrā that removes all obstacles.

Cakra Mudrā. Hands are kept face to face close together and the small fingers and the thumbs are well extended and kept close together. This Mudrā is called Cakra Mudrā. Mahā Mudrā will be explained. Yoni Mudrā has been explained.

80. Ādayaḥ – the sixteen vowels

Kādayaḥ Ṣoḍaśa=Ka to Ta
Thādayaḥ Ṣoḍaśa—up to Sa

With these the devotee should conceive a triangle at the materials of worship. It should be shining with Ha and Kṣa in the middle. There uttering Aim Klīm Sauḥ the devotee shall worship Bālā.

81. He explains the eight syllabled one

Tāra=Om
Māyā=Hrīm
Induyukvyoma=Ham

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Sargī Bhṛgu=Saḥ

Sasadya=having Au. Hence Sauḥ

82. Varāha=Ha Induyuk—Ham Svāhā form itself. Samīritā Mudrāh Matsya Mudrā etc. should be shown.

83-84. While placing Śaṅkha or Arghya Pātra the respective name of the vessel should be befittingly used.

85. He explains Pīṭha Pūjā

Kāla Vahnīśa=Kālāgni Rudra.

86. Svarṇādri=Meru.

87. Gharmavāraṇam=Umbrella

Dharmādikān=Dharma, Jñāna, Vairāgya and Aiśvarya.

88. Nañpūrvān=Adharma etc.

Tārāmātrā Trayādyam with Am Um and Mam prefixed the discs of Sun, Moon and Fire

Guṇān=Sattva, Rajas and Tamas

Svavarṇādyān—*i.e.* Samsattvāya etc.

Ātmānam Ityādīm—Having the three Mātrās in the beginning Am Ātmane, Um Antarātmane, Mam Paramātmane.

90. Parādikam—Having Māyā Bīja in the beginning. Hrīm Jñānātmane etc. Māyā Tattva etc. shall have their own initial letters in the beginning *e.g.*

"Mām—Māyā Tattvāya Namaḥ" etc.

91-92. In the case of Brahma Preta etc.

Bam Brahma Preta etc. should be used.

93-94. Kāṣṭhāsu—in the quarters. He explains the Pīṭha Saktis Icchā etc.

95. Ha explains Pīṭha Mantra

Vāk=Aim Keśava=A

96-97. Vālī=Ya Dāmodarārūḍha—joined with Ai *i.e.* Yai Tārtīyam—Hsauḥ Hṛdayāntaka—Having Namaḥ in the end. The other things form itself *e.g.*

"Aim Parāyai Aparāyai Parāparāyai Hsauḥ Sadāśiva Mahāpreta Padmāsanāya Namaḥ".

98-99. He explains the mantra for floral offerings

Netrayukmeṣa=Ni

Māyā Ramā Dikaḥ=Having Hrīm and Śrīm in the beginning *e.g.*

"Hrīm Śrīm Prakaṭagupta Tarasampradāyakula Nigarbha

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Rahasyāti Rahasya Parāpara Rahasya Saṁjñaka Śrī Cakra Gata-yoginī Pādukābhyaḥ Namaḥ"

Dharābāṇavarṇah—Having 51 syllables Trikhaṇḍā Mudrā has been explained.

102-106. He explains the Mantra for Āvāhana—invoking. Sthāpanī and other Mudrās will be explained.

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XII Taranga

1. Next I shall explain the worship of the retinue of Śrī Vidyā, which when duly performed brings about more benefits than desired to the devotee.

2. The sixteen deities called Nityās are to be worshipped in the bright half of the lunar month beginning with Kāmeśvarī and in the dark half beginning with Vicitrā and ending with Kāmeśvarī.

3. The Ṣoḍaśī (Tripura Sundarī) should be worshipped in the middle. I shall mention the procedure for worshipping them. Everyone of the Nityā Mantras should be uttered after uttering a vowel.

4. While worshipping, the devotee shall utter the name of the deity concerned and add "obeisance, I worship, I propitiate the holy sandal of the Nityā" and then proceed to adore.

5-6. The deities are to be conceived all round the Bindu in the (sides of the) triangle. The last one is worshipped in the Bindu. The flower etc. (*i.e.* flower, raw rice grain and sandal) is held in the right hand and (while uttering Tarpayāmi) the water (or cow's milk) is to be let down by the left hand. Some preceptors say that green ginger is to be added in the water. The deities are to be worshipped in the sides at the rate of five per side; clock wise.

7-9. The Mantras of the Nityās are being mentioned. (Properly) remembered they bestow everything desired. The 46 syllabled *Mantra of Kāmeśvarī* is as follows :

"Aim Klīm Sauḥ Om Namaḥ Kāmeśvari Icceā Kāma Prade Sarva Sattva Vaśaṁkari Sarva Jagat Kṣobhaṇakari Hum Hum Hum Drām Drīm Klīm Blūm Saḥ Sauḥ Klīm Aim"

[While worshipping the devotee adds—"Obeisance I worship

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and propitiate the Śrī Pādukā (holy sandal) of Nityā Kāmeśvari" (The vowel Ā with M is prefixed).

10-15½. The 136 syllabled *Mantra of Bhagamālinī* is as follows :

"Aim Bhagabhuge Bhagini Bhagodari Bhagamāle Bhagāvahe Bhagaguhye Bhagayoni Bhaganipātini Sarva Bhagavaśaṁkari Bhagarūpe Nityaklinne Bhagasvarūpe Sarvabhagāni Me Hyānaya Varade Rete Surete Bhagaklinna Klinnadrave Kledaya Drāvaya Amoghe Bhagavicce Kṣubha Kṣobhaya Sarvasattvān Bhageśvari Aim Blūm Jam Blūm Bhem Blūm Mom Blūm Hem Blūm Hem Klinne Sarvāṇi Bhagāni Me Vaśamānaya Strīm Hara Blem Hrīm"

[While worshipping, add "Obeisance, I worship, I propitiate Bhagamālinī Nityā Śrī Pādukā (holy sandal)] (The vowel Ā with M is prefixed).

16-18. The eleven syllabled *Mantra of Nityaklinnā* is as follows :

"Hrīm Nityaklinne Madadrave Svāhā"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of the Nityā named Nityaklinnā and prefix the vowel I with M].

The ten syllabled *Mantra of Bheruṇḍā* is as follows :

"Om Krom Bhrom Krom Craum Chraum Jraum Jhraum Svāhā"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of the Nityā named Bheruṇḍā" and prefix the vowels Ī with M].

19. The nine syllabled *Mantra of Vahnivāsinī* is as follows:

"Om Hrīm Vahnivāsinyai Namaḥ"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of the Nityā Vahnivāsinī" and prefix U with M].

20-23. The fourteen syllabled *Mantra of Mahāvidyeśvarī* is as follows :

"Om Hrīm Phrem Saḥ Nityaklinne Madadrave Svāhā"

[While worshipping, add "Obeisance, I worship, I propitiate, the sandal of the Nityā Mahā Vidyeśvarī" and prefix Ū with M].

The seven syllabled *Mantra of Śivadūtī* is as follows :

"Hrīm Śivadūtyai Namaḥ". It bestows the desires of everyone.

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[While worshipping, add, "Obeisance, I worship, I propitiate the sandal of the Nityā Śivadūtī" prefix Ṛ and M].

The twelve syllabled *Mantra of Tvaritā* is as follows :

"Om Hrī Hum Khe Ca Che Kṣaḥ Strīm Hūm Kṣe Hrīm Phaṭ"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of the Nityā named Tvaritā and prefix Ṛ and M].

24. The three syllabled *Mantra of Kulasundarī* is as follows:

"Aim Klīm Sauḥ"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of the Nityā Kulasundarī and prefix "Ḷ M"].

25. The fourteen syllabled Mantra of Nityā is as follows :

"Aim Klīm Sauḥ Hsraum Hsklrīm Hsrauḥ Sauḥ Klīm Aim Drām Drīm Klīm Blūm Sauḥ"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of Nityā" and prefix Ḷ and M].

26-27. The fourteen syllabled *Mantra of Nīlapatākinī* is capable of fascinating the entire three worlds. It is as follows :

"Om Hrīm Phrem Sram Hrīm Krom Nitya Madadrave Hum Krom"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of Nīlapatākinī Nityā" and prefix E and M].

28-32. The seven syllabled Mantra of Vijayā is the bestower of all riches. It is as follows :

"Hskhphrem Vijayāyai Namaḥ"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of Vijayā Nityā" and prefix Aim].

The nine syllabled Mantra of Sarvamaṅgalā is as follows :

"Svom Sarvamaṅgalāyai Namaḥ"

[While worshipping, add "Obeisance, I worship, I propitiate the sandal of Sarvamaṅgalā Nityā" and prefix Om].

The 48 syllabled *Mantra of Jvālāmālinī* is as follows :

"Om Namo Bhagavati Jvālāmālini Devi Sarvabhūta Saṁhārakārike Jātavedasi Jvalanti Prajvalanti Jvala Jvala Prajvala Hum Ram Ram Hum Phaṭ"

[While worshipping, add "Obeisance, I worship, I propitiate, the sandal of Jvālāmālinī Nityā' and prefix Aum].

33. The single syllabled *Mantra is Vicitrā* is as follows :

"Ckaum"

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[While worshipping, add "Obeisance, I worship, I propitiate the sandal of Vicitrā Nityā" and add Am].

34. In the middle the devotee shall worship Tripura Sundarī, Ṣoḍaśī with the Mūla Mantra, add "Obeisance, I worship, I propitiate, the sandal of Mahā Tripura Sundarī Nityā" and prefix Aḥ.

In between the Bindu and Triangle the three Gurus (Preceptors) are to be worshipped in 3 rows.

35-38. The said Gurus are of three types *viz.*—Divyaugha (The celestial group), Siddhaugha (The realized group) and Mānavaugha (Human group).

The Divyaughas are Para (Supreme) and they are seven *viz.*—(1) Paraprakāśa, (2) Paraśiva, (3) Paraśakti, (4) Kauleśa, (5) Śuklādevī, (6) Kuleśvara and (7) Kāmeśvarī.

The Siddhaughas are Parāvaras (Superior-Inferior) and they are four *viz.* Bhoga, Krīḍa, Samaya and Sahaja.

The Mānavaughas are Avaras (Inferior) and they are eight *viz.* Gagana, Viśva, Vimala, Madana, Bhuvana, Līlā, Svātmā, and Priyā.

39. The Male gurus should be expressed with Ānandanātha added after their names. The female Gurus with Ambā thereafter. All of them are bestowers of all supernatural powers.

40. Among the celestial group Paraśakti, Śukladevī and Kāmeśvarī are women and among the human group Priyā and Līlā.

41-43. Everywhere the words "I worship the holy sandal" should be added after the names of the Gurus.

In the four quarters of the Bindu the four deities of the vedic tradition *viz.* the eastern, southern, western and the northern should be worshipped.

Thereafter he shall worship the five pentads in the quarters as well as in the middle. The first one of each group is to be worshipped in the middle and the remaining four in the quarters beginning with the east. In each of these pentads Śrī Vidyā is considered to be the first.

[The five Pentads are—(1) Pañcalakṣmīs, (2) Pañcakośās, (3) Pañcakalpalatās, (4) Pañcakāmadhenus and (5) Pañcaratnas].

44-48. *I Pentad.* They are Śrīvidyā, Lakṣmī, Mahālakṣmī, Triśakti and Sarvasāmrājyā.

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II Pentad. Śrīvidyā, Paramjyoti, Paraniṣkalaśāmbhavī, Ajapā and Mātṛkā.

III Pentad. Śrīvidyā, Tvaritā, Pārijāteśvarī, Tripuṭā and Pañcabāṇeśī.

IV Pentad. Śrīvidyā, Amṛtapīṭheśī, Sudhāśrī, Amṛteśvarī and Annapūrṇā.

V Pentad. Śrīvidyā, Siddhalakṣmī, Mātaṅgī, Bhuvaneśvarī and Vārāhī.

49. The worship of Śrīvidyā shall be in the middle with the Mūla Mantra. The worship of the others shall be in due order beginning with the east. I shall mention their Mantras one by one.

50. Lakṣmī Mantra is single syllabled. It is Śrīm. The devotee shall worship Lakṣmī with it (in the east).

51-52. The Mantra of Mahālakṣmī is of 28 syllables as follows :

"Om Śrīm Hrīm Śrīm Kamale Kamalālaye Prasīda Prasīda Śrīm Hrīm Śrīm Om Mahālakṣmyai Namaḥ"

With this Mantra Mahālakṣmī should be worshipped. She is stationed in the south of Śrīvidyā (in the south).

53. The Mantra of Triśakti is 3 syllables as follows :

"Śrīm Ḥrīm Klīm"

With this Triśakti who is stationed in the west should be worshipped (in the west).

54. The Mantra of Sarvasāmrājyā is of 3 syllables as follows:

"Śrīm Shkl Hrīm Śrīm"

She is stationed in the north (in the north).

Pañcakośas

55. The Mantra of Paramjyoti is of 8 syllables as follows:

"Oṃ Hrīm Hamsaḥ Soham Svāhā"

She is to be worshipped in the east.

56. The nine syllabled Mantra of the deity to be worshipped in the south is Om Paraniṣkalasāmbhavi.

The two syllabled Mantra of Ajapā to be worshipped in the west is "Hamsaḥ".

57-58. The letters beginning with A and ending with Kṣa are called Mātṛkā (in the north).

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Pañcakalpalatās

The twelve syllabled Mantra of Tvaritā to be worshipped in the east is as follows :

"Om Hrīm Hum Khe Ca Che Kṣaḥ Strīm Hum Kṣe Hrīm Phaṭ"

59-60. The eleven syllabled Mantra of Pārijāteśvarī to be worshipped in the south is as follows :

"(Om Hrīm) Ham Sam Kam Lam Hraim Hrīm Om Sarasvatyai Namaḥ"

[Hskl Hraim is the Kūṭa one unit] Om Hrīm are for Samputa.

61-62½. The three syllabled Mantra of Tripuṭa to be worshipped in the west is as follows :

"Śrīm Hrīm Klīm"

The devotee shall worship Pañcabāṇeśī in the north. The five syllabled Mantra is as follows :

"Drām Drīm Klīm Blūm Saḥ".

Pañcakāmadhenus

63-64. The three syllabled Mantra of Amṛtapīṭheśī is as follows :

"Aim Klaum Sauḥ"

The devotee shall worship her in the east.

The four syllabled Mantra of Sudhāśrī is as follows :

"Hsrīm Shrīm Śrīm Klīm"

She is to be worshipped in the south.

65. The devotee shall worship Amṛteśvarī in the west with the three syllabled Mantra "Sauḥ Klīm Haim".

66. In the Ninth Taraṅga the twenty-syllabled Mantra of Annapūrṇā has already been mentioned by me. The devotee shall worship the deity bestowing food in the north with that Mantra.

Pañcaratnas

67-71. The eleven syllabled Mantra of Siddhalakṣmī is as follows :

"Aim Klinne Klīm Madadrave Kule Hsrauḥ"

The devotee shall worship her with this Mantra in the east.

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Mātaṅgī is to be worshipped in the south. The 73 syllabled Mantra of Mātaṅgī is as follows :

"Aim Klīm Sauḥ Aim Hrīm Śrīm Om Namo Bhagavati Mātaṅgīśvari Sarvajanamanohari Sarvarājavaśamkari Sarvamukharañjini Sarvastrī Puruṣavaśamkari Sarvaduṣṭamṛgavaśamkari Sarvalokavaśamkari Hrīm Śrīm Klīm Aim".

72. The single syllabled Mantra of Bhuvaneśvarī is Hrīm. The devotee worships her in the west with this Mantra.

73. The 114 syllabled Mantra of Vārāhī has already been explained in the Tenth Taraṅga. With that Mantra the devotee worships her to the left of the goddess (*i.e.* in the north).

74-75. After having worshipped the five Pentads thus the devotee shall worship the six Darśanas (Philosophical treatises). The first one in the middle then four in the four quarters and the last one in front. The treatises are (1) Śāiva, (2) Śākta, (3) Brāhma, (4) Vaiṣṇava, (5) Saura and (6) Saugata.

After worshipping the philosophical treatises thus the devotee shall perform Tarpaṇas thrice with the Mūla Mantra.

76-77. The Tarpaṇa of the goddess is to be performed and flower etc. offered to her with the thumb and the ring finger. The adoration of the Darśanas is to be performed with the Jñāna Mūdra which is to be shown by joining together with the thumb and the index finger.

After thus worshipping Tripura Sundarī stationed in the Bindu the devotee shall begin to worship sempulously the Āvaraṇas *i.e.* Aṅgas etc.

The Procedure of Āvaraṇapūjā

78-79. The worship of the nine Āvaraṇas starts with Bhūpura and ends with the Bindu. Everywhere the words Śrī Pādukām Pūjayāmi (I worship the sandal) are to be added after the names and Hrīm and Śrīm are to be prefixed.

The six Aṅgas are to be worshipped in the south-east, north-east, south-west, north-west, in front and in the quarters.

80-81. The ten Siddhis are to be worshipped in the first line of the Bhūpura in the quarters, above and below in the due order. The Siddhis are Aṇima, Mahimā, Laghimā, Īśitā, Vaśitvasiddhi, Prākāmyā, Bhukti, Icchā, Prāpti and Sarvakāmā.

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82. The devotee shall meditate on them thus—"Their lustre is like that of molten gold. They are very auspicious—They holds the goad in their right hands and the noose in the left hands. They bestow heaps of gems and jewels to the devotees".

83-85. The following Mothers are to be worshipped in the middle line of the Bhūpura in anti-clockwise beginning with the west. They are Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī, Cāmuṇḍā and Mahālakṣmī.

The devotee shall meditate on them thus—"They are bedecked in all ornament. They hold these implements in the order—Vidyā (Book), trident, Śakti discus, club, thunderbolt, Baton and lotus. All of them are bestowers of everything desired".

86-87. The devotee worships the ten Mudrās in the third line of the Bhūpura. They are—Kṣobhaṇa, Drāvaṇa, Ākarṣaṇa, Vaśya, Unmāda, Mahāṁkuśa, Khecarī, Bīja, Yoni and Trikhaṇḍā.

After worshipping the Bhūpuras thus the devotee shows the Kṣobha Mudrā.

88-88½. He shall pray thus—"May these manifest Yoginīs worshipped and propitiated in the Cakra (mystic diagram) that fascinates the three worlds be the bestowers of what we desire.

After making the floral offerings in the Bindu with the Mūla Mantra the devotee shall worship the next Āvaraṇa.

Second Āvaraṇa—Sixteen pettalled lotus

89-94½. In the sixteen petalled lotus the following sixteen deities are to be worshipped anticlockwise beginning with the west. They are

(1) Kāmākarṣaṇikā	(2) Buddhyākarṣaṇikā
(3) Ahaṁkārākarṣaṇikā	(4) Śabdākarṣaṇikā
(5) Sparśākarṣaṇikā	(6) Rūpākarṣaṇikā
(7) Rasākarṣaṇikā	(8) Gandhākarṣaṇikā
(9) Cittākarṣaṇikā	(10) Dhairyākarṣaṇikā
(11) Nāmākarṣaṇikā	(12) Bījākarṣaṇikā
(13) Amṛtākarṣaṇikā	(14) Smṛtyākarṣaṇikā
(15) Śarīrākarśaṇī, and	(16) Ātmākarṣaṇikā

At the close of the adoration the devotee says—"May these Guptā (well protected) Yoginīs who have been worshipped in

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the Cakra that fills all the quarters and that contains the sixteen vowels, (be propitiated).

At the time of the worship of the second Āvaraṇa the devotee shall show the Drāviṇī Mudrā.

Third Āvaraṇa—Eight petalled lotus

95-98½. In the eight petalled lotus consisting of the eight groups of letters such as "Ka" class "Ca" class etc., in the clockwise direction beginning with the east, the following deities are to be worshipped. They have the lustre of the Bandhūka flowers. They hold the goads and nooses in their hands. These are Guptatarābhidhās – Their names should be preserved more secretly. They are : (1) Anaṅgakusumā, (2) Anaṅgamekhalā, (3) Anaṅgamadanā, (4) Anaṅgamadanāturā, (5) Anaṅgarekhā, (6) Anaṅgavegā, (7) Anaṅgāṁkuśā and (8) Anaṅgamālinī.

At the close of the worship the devotee says thus : "May these goddesses of secretly preserved names, worshipped in the Cakra that agitates all be propitiated". Thereafter he shall show the Ākarṣaṇa Mudrā.

The Fourth Āvaraṇa

99-105½. In the fourteen petalled lotus that shines with the letters from Ka to Ḍha the deities called Sampradāya Yoginīs are to be worshipped. This is the fourth Āvaraṇa. They resemble glow-worms in lustre. They are beautiful and proudly bedecked in ornaments. They hold the drinking goblets and goads in the right hands and mirrors and nooses in the left hands. They are to be worshipped anticlockwise beginning with the west.

They are : Sarvasaṁkṣobhiṇī, Sarvavidrāviṇī, Sarvākarṣaṇikā, Sarvāhlādakarī, Sarvasammohinī, Sarvastambhanakāriṇī, Sarvajṛmbhaṇikā, Sarvavaśaṁkarī, Sarvarañjanikā, Sarvonmādinī, Sarvārthasādhinī, Sarvasampattipūraṇī, Sarvamantramayī, and Sarvadvandvakṣayaṁkarī.

Uttering the Mūla Mantra the devotee makes the floral offerings and shows Vaśya Mudrā.

At the end he prays thus—"May these Yoginīs named

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Sampradāya who have been worshipped in the Cakra that bestows all good fortunes be gratified and may they bestow on me all good and auspicious things".

The Fifth Āvaraṇa—Ten petalled lotus and Kulayoginīs

106-111½. After the prayer mentioned before the following ten Yoginīs (called Kulayoginīs) are to be worshipped in the first ten petalled lotus adorned by the letters from "Ṇa" to "Bha". They have the lustre of Japā flowers. They wear ornaments shining with gems. They hold nooses and goads in their hands. They have to be worshipped anticlockwise beginning with the west. They are the bestowers of the things desired by the aspirant devotees.

The ten Kulayoginīs are—(1) Sarvasiddhipradā, (2) Sarvasampatpradā, (3) Sarvapriyamkarī, (4) Sarvamaṅgalakāriṇī (5) Sarvakāmapradā, (6) Sarvaduḥkhavimocanī, (7) Sarvamṛtyuprasaminī, (8) Sarvavighnanivāriṇī, (9) Sarvāṅgasundarī and (10) Sarvasaubhāgyadāyinī.

After making the floral offerings in the Bindu the devotee shows Unmāda Mudrā.

The devotee offers his ultimate prayer thus "May these Kulayoginīs who are stationed in the fifth Cakra that accomplishes all things and who are worshipped be the bestowers of the supernatural powers desired by me".

The Sixth Āvaraṇa—The second ten petalled lotus Nigarbhayoginīs

112-117. After worshipping and praying thus the Nigarbha-Yoginīs are to be worshipped in the second ten petalled lotus adorned by the letters from Ma to Kṣa. They have the lustre of the rising sun. They hold in their right hands the Jñāna Mudrās and Varas (boons) and the axes and nooses in the left hands.

They are (1) Sarvājñā, (2) Sarvaśakti, (3) Sarvaiśvaryaphalapradā, (4) Sarvajñānamayī, (5) Sarvavyādhivināśinī, (6) Sarvādhārasvarūpā, (7) Sarvapāpaharā, (8) Sarvānandamayī, (9) Sarvarakṣāsvarūpiṇī and (10) Sarvepsitārthaphaladā. They are to be worshipped anticlockwise beginning with the west.

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The devotee utters the Mūla Mantra and makes the floral offerings. Then he shows the Mahākuśa Mudrā. Then he offers the following prayer "May these Nigarbha Yoginīs who are worshipped in the Cakra that accords protection to all and who are propitiated be the bestowers of all the benefits desired by me.

The Seventh Āvaraṇa—Eight petalled lotus Rahasyayoginīs

118-121½ After praying as mentioned before the devotee worships the Rahasyayoginīs in the eight petalled lotus. They resemble the flower of Dāḍinī in lustre. They are clad in red clothes. They hold arrow and the boon in their right hands and the bow and the book in the left hands. They are to be worshipped with the pairs of vowels prefixed and anticlockwise beginning with the west. These have already been mentioned at the times of Nyāsa. The respective Bījas should also be used.

Those eight deities are—Vaśinī, Kaumārī, Modinī, Vimalā, Aruṇā, Jayinī, Sarveśī and Kaulinī as mentioned before.

The devotee utters the prayer thus: "May the Rahasya Yoginīs propitiated and worshipped by me in the Cakra that removes all ailments, be pleased" and offers flowers. He shall show the Khecarī Mudrā and please the goddess Sundarī.

The Eighth Āvaraṇa—Triangle with the letters A, Ka and Tha inscribed Atirahasyayoginīs

122-132. In the triangle with the inscription of the letters A, Ka, Tha etc. the devotee shall worship the arrows, bow, noose and the goad in clockwise direction with great attention in the four quarters. There weapons are prefixed respectively with the letters (adjective) Jambha, Mohana, Vaśīkarṇa and Stambhana as well as their respeetive Bījas.

The Bījas of Bāṇa (arrow) *viz.* Drām, Drīm, Klīm, Blūm and Saḥ should be prefixed in the case of the Bāṇa, Dham and Tham in the case of the bow; Ām and Hrīm in the case of the noose and Krom in the case of the goad.

Thereafter the deities of the weapons should be meditated upon as having different kinds gem studded ornaments; they have their own weapons; their limbs sparkle like the lightning streak;

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they have slow and graceful gait due to the madness and pride of youth.

They are to be worshipped in the corners of south-east, south and left together with the third Kūṭas (The names of the deities are) Kāmeśvarī, Vajreśī and Bhagamālinī.

The respective Dhyānas are :

(a) Kāmeśvarī is the Śakti of Rudra. She has the lustre of a hundred autumnal moons. She is to be remembered as holding the boon and rosary garland in the right hands and the book and Abhaya (fearlessness) in the left hands.

(b) Vajreśvarī is the Śakti of Viṣṇu with the lustre of the rising sun. She holds the boon and floral arrow in the right hands and Abhaya and sugarcane bow in the left hands.

(c) Bhagamālinī is the Śakti of Brahmā. She has the lustre of molten gold. She holds the gestures Jñāna and Vara in her right hands and the noose and the goad in the left hands.

After worshipping in the triangle thus the devotee shall make floral offerings. Then he shall show the Bīja Mudrā and pray to Sundarī thus.

"The Yoginīs named Atirahasya have been worshipped by me in the Cakra that bestows all supernatural powers. May they bestow auspiciousness to me incessantly".

Ninth Āvaraṇa—The Bindu Tripurasundarī

133-135. Thereafter the devotee shall worship Śrīmat Tripurasundarī in the Bindu after the meditation in the manner mentioned before and uttering the Mūla Mantra.

(Then he shall pray thus)—May the Yoginī named Parā Para Rahasyā, who is worshipped in the Cakra of the form of All-Bliss be the bestower of all that I have desired.

He shall then show the Yoni Mudrā and perform Tarpaṇa (Libation) three times. He shall show the lamp and in cense offer Naivedya with various kinds of cooked rice.

136. He shall kindle the five in the manner mentioned before and invoke the goddess Sundarī. He shall then perform twenty-five Āhutis with the material (as prescribed).

137-140. With perfect self control the devotee shall offer oblations to Baṭuka, Yoginīs, Kṣetreśa and Gaṇanātha by means

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of the residue of the Homa ghee offered to Śrīcakra in the corners of north-east, south-east, south-west and north-west respectively. The respective Mantras and Mudrās explained by me before should be used. After the circumambulation and the bowing down he shall worship the Mūlavidyā.

One who worships Śrī-Sundārī thus after perfectly conquering the sense organs, together with the nine Āvaraṇas shall obtain all that he desires.

Now the various rites that bestow the supernatural powers desired by the aspirant devotee shall be explained.

141. By repeating the Mantra nine hundred thousand times the man will have the same form as Rudra. By performing Homas with the flowers of Mallikā and Mālatī he shall be the lord of speeches.

142. By performing Homas with Japā or Karavīra flowers he can enchant and fascinate the entire universe. By performing the Homas with camphor, saffron and musk the devotee shall excel the lord of Love.

143. The Homa with the flowers of Campaka and Pāṭala shall make the universe come under his control ere-long. The Homa with fried grain bestows kingdom that with honey brings about the annihilation of harassments.

144-145. The Homa at night with the flesh of goat brings about the destruction of the armies of the enemy. If Homas are performs with curds, ghee, milk and honey one shall obtain respectively health, richness, village and wealth; through sugar be obtains happiness through lotus flowers wealth and fortune and through pomegranate the favour of the king.

146. Kṣatriyas can be brought under control through the Homa with pomegranates; Vaiśyas through the Nāraṅga fruits; Śūdras through Kūṣmāṇḍa fruits ere-long.

147. Through the performance of a hundred thousand Homas with jack fruit, emperors come under one's control; achievement of everything desired through grape fruit; ministers come under control through plantains.

148. Wealth and fortune through coconuts, achievement of everything desired through gingelly seeds; destruction of misery through Guggulu (bdelluim); achievement of all desired things through sugar and molasses (jaggery).

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149. Attainment of money and grain through milk puddings; all living beings brought under control through Bandhūka flowers; if Homas are performed with ripe mango fruits a hundred thusand times the entire earth comes under control.

150. By performing Homas with salt together with mustard evil persons can be destroyed; by performing Homas with camphor a man erelong attains mastery of speech.

151. Through the Homa with Karañja fruit evil spirits, ghosts etc. come under control; through Bilva fruits one attains unexcelled wealth and the attainment of happiness through sugarcane stems.

152. Through the Homa with ghee one attains the desired object; peace can be achieved through gingelly seeds and rice grain why tell much? Everything desired is achieved by men through the goddess of the Devas.

153. In the middle of the three Kūṭas (said before) if other letters are joined there can be many other varieties of Mantras. They have not been mentioned because of the fear of increasing the bulk of the book.

154. The Mantras should not be imparts to a disciple not tested duly. If it is given to one's son or a good disciple it becomes the bestower of everything desired.

Gopālasundarī Mantra

155-156. I shall now explain Gopālasundarī Mantra that bestows enjoyment and salvation.

The 23 syllabled Gopālasundarī Mantra is as follows :

"Hrīm Śrīm Klīm Kṛṣṇāya Govindāya Gopījanavallabhāya Svāhā".

158-160. The two sages of this Mantra are Vidhātā and Ānandabhairava; the Mantra is Daivī Gāyatrī and the deity is Gopālasundarī. The Bīja is Klīm and Svāhā is Śakti. The Ṣaḍaṅga Nyāsa is as follows :– Hrīm Śrīm Klīm obeisance to the heart Svāhā unto Kṛṣṇa unto the head. Vaṣaṭ unto Govinda to the tuft. Hum unto the armour Gopījana Vauṣaṭ unto the three eyes, the Vallabha Svāhā Phaṭ unto the Astra.

161-163. *The three Nyāsas Sṛṣṭi, Sthiti and Saṁhāra*

Leaving off the three Kūṭas the other letters of the Mantra

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are used for the Nyāsa on head, forehead, eyebrows, eyes, ears, nostrils, mouth, chin, throat, arms, heart, belly, navel, penis, anus, thighs, knees, calves and ankles and feet. This is called Sṛṣṭi Nyāsa.

The Sthiti Nyāsa is from the heart to the shoulder.

The Saṁhāra Nyāsa is from the foot to the head. After these three Nyāsas the devotee performs the Sṛṣṭi and Sthiti Nyāsas once again.

164-165. The devotee then performs the rites of Karaśuddhi (XI-10), Āsana Nyāsa (XI-11 et sq) and Vāgdevatā Nyāsa (XI-28 et sq). Then Nyāsa is performed on the head, mouth and heart with the three Kūṭas [See Commentary Supra 156].

The Ṣaḍaṅga Nyāsa is performed by repeating the three Kūṭas.

Thereafter the devotee shall meditate upon Hari accompanied by Lakṣmī and Vasudhā and stationed on the Śrī Cakra. The deity is conceived as having eight hands.

166. *Dhyāna Verse.* One should meditate upon Lord Gopāla who is stationed on the lofty Śrī Pīṭha within the Maṇḍapa (Hall) studded with gems that lies in the grove of Kalpa trees in the Milk ocean; who holds in his right hands the lotus, the discus, the arrow and the flute and in his left hands the bow, the noose, the goad and the lute, whose lustre is red, who shines brilliantly in the company of the Earth and Lakṣmi and who is enlogised by the gods the chief of whom is Vidhi (Brahmā) standing all round.

167. After meditating thus the devotee repeats the Mantra a hundred thousand times. Then Homa is performed with milk pudding ten thousand times. He shall worship Gopālasundarī in the Vaiṣṇava Pīṭha.

168-172. At the outset the Aṅgas are worshipped. Then Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha are worshipped in the quarters and then Śānti, Śrī, Sarasvatī and Rati are worshipped in the corners south-east etc.

In the eight quarters are worshipped the eight (wives of Kṛṣṇa) named Rukmiṇī, Satyabhāmā, Kālindī, Jāmbavatī, Mitravindā, Sunandā, Sulakṣaṇā and Nāgnaciti.

Thereafter the nine Nidhis are worshipped. They are –

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Mahāpadma, Padma, Śaṅkha, Makara, Kacchapa, Mukunda, Kunda, Nīla and Kharva.

After this the Āvaraṇa Pūjā as explained at the time of the worship of Sundarī should be performed. The special rites for the realization of cherished desires too can be carried out as explained therein.

173. He who worships Gopālasundarī regularly in this manner will attain everything he desires and in the end realize the perfect identification with Brahman.

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COMMENTARY

XII Taraṅga

1. He proclaims his intention to explain the Āvaraṇa worship of Śrīvidyā whereby the devotee obtains far beyond what he desires.

2. In the bright half of the lunar month and the worship is from Kāmeśvarī to Vicitrā. Each set of five deities is worshipped on a side of the triangle conceived all round the central Bindu. The worship is anticlockwise (from right to left). Ṣoḍaśī is worshipped in the Bindu by uttering the Mūla Mantra.

In the dark half the worship is from Vicitrā to Kāmeśvarī with their respective Mantras. Everything else as before.

3-4. He lays down the rule thereof. After uttering each vowel the Mantra to be explained presently is uttered. At the end of the name of the Nityā the devotee utters Nityāśrī Pādukām Pūjayāmi (I worship the sandal of...) and offers with his right hand flower, sandal and raw rice grain. Uttering Tarpayāmi he pours water with the left hand.

5. The water may be replaced with milk.

6. According to some preceptors green ginger is to be used along with water or milk that is used.

7. He explains the Mantra of Kāmeśvarī among the Nityās

Bālā=Aim Klīm Sauḥ

Tāra=Praṇava

Dṛk=I

Dīrgha Jādima=Chā

9. Varma=Hum

Pañcabāṇa=Drām Drīm Klīm Blūm Saḥ

Kumārikā Pratilomā=Bālā

reversed *i.e.* Sauḥ Klīm Aim

Hence the Mantra for Kāmeśvarī—

"Aṁ..... ... .Sauḥ Klīm Aim Kāmeśvarī Nityā Śrī Pādukām Pūjayāmi Tarpayāmi Namaḥ".

10-11. He explains Bhagamālinī Mantra

Vāgbīja=Aim Karṇaḍhyā Nidrā=Bha+U=Bhu.

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12. Sandipaka Agni=Ra+Ū=Rū
Dīrghā Smṛti=Gā
Agni=Ra.

13. Sajhiṇṭīśa Pāvaka=Ra+E=Re Keśava=A.

14-15. Vāk=Aim Māruta=Ya.

16. Māyā=Hrīm. The remainder form itself Bhagamālinī is of 136 syllables Aṅga Tribhūvarṇa e.g. :—

"Ām Aim Bhaga Bhuge Bhagini Bhagodari Bhagamāle Bhagāvahe Bhayaguhye Bhagayone Bhaganipātini Sarva Bhaga Vaśaṁkari Bhagarūpe Nitya Klinne Bhagasvarūpe Sarvabhagāni Me Hyānaya Varade Rete Surete Bhaga Klinne Klinna Drave Kledaya Drāvaya Amoghe Bhaga Vicce Kṣubh Kṣobhaya Sarva Sattvān Bhageśvari Aim Blūm Bhem Blūm Mom Blūm Hem Klinne Sarvāṇi Bhagāni Me Vaśamānaya Strīm Hara Blem Hrīm"

Add—"Bhagamālinī Nityā Śrī Pādukām Pūjayāmi Namaḥ."

He explains Nityaklinnā Mantra

Padmanābhayuta Jala=Va+E=Ve.

17. Māyā=Hrīm (in the beginning)
Agnipriyā=Svāhā (in the end)
Śivākṣara=Having 11 syllables e.g.

"Im Hrīm Nityaklinne Madadrave Svāhā"

Add—Pādukām Pūjayāmi

He explains Bheruṇḍā Mantra

Bānta=Bha Bha with Repha
Tāra=Bhrom How is that ? Aṁkuśasampuṭa

Having the Bīja "Krom" before and after.

18. The four letters of "Ca" class. Having Vahni, Manu and Indu *i.e.* Ra+Aum+M. Hence Craum, Chraum, Jraum and Jhraum. With Praṇava in the beginning and Svāhā in the end it is of ten syllables e.g.

"Īm Om Krom Bhrom Krom Craum Chraum Jraum Jhraum Svāhā"

Add—Pādukām Pūjayāmi.

19. He explains Vahnivāsinī Mantra—clear e.g.

"Um Om Hrīm Vahnivāsinyai Namaḥ"

Nine syllables—Add... Pādukām Pūjayāmi.

20. He explains Mahāvidyeśvarī Mantra

Tāra=Om

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Māyā=Hrīm Having R−E−M it is Phrem
Śikhī=Pha.

21. Manuvarṇa=Having 14 syllables e.g.
"Ūm Om Hrīm Phrem Saḥ"
Add—Pādukām etc.

22. He explains Śivadūtī Mantra e.g.
"Ṛm Hrīm Śivadūtyai Namaḥ"
Add—Pādukām etc.
He explains Tvaritā Mantra
Tāra=Om
Parā=Hrīm
Varma=Hum
"Khe Ca Che Kṣaḥ Strī" form itself
Vāmakarṇayuk=Having U.

23. Having Śaśi. Hence Hūm
Meru = Kṣa
Bhaga=E Hence Kṣe
Adrijā=Hrīm
e.g. Add—Tvaritā...Pādukām etc.

24. He explains Kulasundarī Mantra
Dāmodara=Ai Having M=Aim
Ka and L having Śanti (Ī) and Indu (M) Hence Klīm
Bhṛgu=Sa with Manu and Visarga=Sauḥ e.g.
"Ḷm Aim Klīm Sauḥ"
Add—Kulasundarī...Pādukām etc.

25. He explains Nityā Mantra. Before in the proper order—Afterwards, in the reverse order. Then the Bījas of the five arrows - Hence this is of fourteen syllables e.g.
"Ḷm Aim Klīm Sauḥ Hsraum Hsklrīm Hsraum Sauḥ Klīm Aim Drām Drīm Klīm Blūm Saḥ"
Add—Nityā Śrī Pādukām etc.

26-27. He explains Nīlapatākinī Mantra
Tāra=Om
Māyā=Hrīm
Pānta Rephau=Pha and Ra
Jhiṇṭīśa Śaśiyutau=Having E and M Hence Phrem
Hamsa=Sa
Agnyardhīśa Bindvāḍhya=Ra+E+M Hence Srem
Hṛllekhā=Hrīm

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Ankuśa=Krom
Nityamada Drave—form itself
Varma=Hum
Sṛṇi=Krom e.g.

"E Om Hrīm Phrem Srem Hrīm Krom Nityamada Drave Hum Krom"

Add – Pādukām etc.

28. He explains Vijayā Mantra

Varāha=Ha
Hamsa=Sa
Caṇḍīśa=Kha
Janārdana=Pha
Kṛśānu=Ra

All these with E and M. It is Kūṭa—Hskhphrem. The other things—form itself e.g.

"Aim Hskhphrem Vijayāyai Namaḥ"

Add...Pādukām etc.

29. He explains Sarvamaṅgalā Mantra

Bhṛgu Khadgīśau=Sa and Va
Tārāḍhyau=Having Om Hence Svom
Ṅentā=Having the Dative Case.

30-32. e.g. "Om Om Svom Sarvamaṅgalāyai Namah"

Add—Pādukām etc.

He explains Jvālāmālinī Mantra –

Tāra=Om
The other things—form itself
Kavacam=Hum
Pāvakadvayam=Ram Ram
Varmāstrāntā—Having Hum and Phaṭ in the end
Aṣṭayugākṣarā=Having 48 syllables e.g. Jvālāmālinī—

"Aum Om Namo Bhagavati Jvālāmālinī Devi Sarva Bhūta-Saṁhārakārike Jātavedasi Jvalanti Prajvalanti Jvala Jvala Prajvala Hum Ram Ram Hum Phaṭ"

Add—Pādukām etc.

33. He explains Vicitrā Mantra

Kūrma=Ca
Krodhīśa=Ka
Manvinduyuta=Having Au and M
Hence Ckau. Here Ca is at the beginning—e.g.

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"Am Ckau"

Add—Pādukām etc.

These fifteen deities are Nityās.

34. These fifteen shall be worshipped in the triangle. Then the devotee worships Ṣoḍaśī with the Mūla Mantra e.g. "Aḥ Am (then) Mūla Mantra Mahātripura Sundarīm Pūjayāmi Tarpayāmi Namaḥ". Between the Bindu and triangle the devotee shall worship the Gurus in three rows.

35-36. He says they are of three types Divyaugha etc. He enumerates Divyaugha—Paraprakāśa etc.

37-38. He enumerates Siddhaughas—Bhoga etc. He enumerates Mānavaughas...Gagana etc.

39. Men Gurus should be named with Ānanda Nātha added as suffix. Female Gurus with Ambā at the end.

40. How many women ? How many men ? Among the celestial Gurus the three viz. Paraśakti, Śuklādevī and Kāmeśvarī are women and the others men.

Among human Gurus the two Priyā and Līlā are women, the other six are men. Among the Siddhagurus all the four are men. Hence the procedure is "I worship the sandal of Paraprakāśānandanātha, Paraśaktyambā etc."

41-42. In the four quarters east etc. of the Bindu the devotee shall worship the four deities of the vedic tradition adding Pādukām Pūjayāmi etc. Then he shall worship the five Pentads.

43. He will be mentioning that the first deity should be worshipped in the middle with the Mūla Mantra and the remaining in their respective quarters with their respective Mantras. Thus the other Pentads too.

44. He explains the first Pentads. The first Pentad is called Lakṣmī (*i.e.* Pañcalakṣmīs).

45. The second Pentad is called Kośā (*i.e.* Pañcakośās).

46. The third Pentad is called Pañcakalpalatās.

47. The fourth Pentad is called Pañcakāmadhenus.

48. The fifth Pentad is called Pañcaratnas.

49. He mentions their Mantras in the order. In regard to the first Pentad, Śrīvidyā is to be worshipped in the middle with the Mūla Mantra Lakṣmī etc. in the quarters.

50. Her mentions the Mantra of Lakṣmī

Bakeśa=Śa

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Vahni=Ra
Vāmanetram=Ī Hence Śrīm
Add—Lakṣmī Śrī Pādukām etc. (in the east).
51-52. He explains Mahālakṣmī Mantra
Tāra=Om
Padmā=Śrīm
Śakti=Hrīm
The rest form itself e.g.
"Om Śrim Hrīm Śrīm Kamale Kamalālaye Prasīda Prasīda Śrīm Hrīm Śrīm Om Mahālakṣmyai Namaḥ"
Add—Pādukām etc. (in the south).
53. He explains Triśakti Mantra
Lakṣmī=Śrīm
Māyā=Hrīm
Manojanmā=Klīm
e.g. "Śrīm Hrīm Klīm"
Add - Pādukām etc. (in the west).
54. He explains the Mantra Sarvasāmrājyā
Bhṛgu=Sa
Ākāśa=Ha
Sahakala—these stationed in Māyā (Hrīm). Hence Shkl Hrīm
Padmālayā=Śrīm Having it for Puṭa
e.g. "Śrīm Shklhrīm Śrīm"
Add—Pādukām etc. (in the north).
55. He explains the Mantra of Param Jyoti of the second Pentad
Tāra=Om
Māyā=Hrīm
e.g. "Om Hrīm Hamsaḥ Soham Svāhā"
Add—Pādukām etc. (in the east).
56. He explains the Mantra of Paraniṣkalaśāmbhavī
Tāra=Praṇava Her Mantra is
"Om Paraniṣkala Śāmbhavī"
Add—Pādukām etc. (in the south).
He explains Ajapā
Nabhaḥ=Ha
Bhṛgu=Sa e.g. Hamsaḥ
Add—Pādukām etc. (in the west).
57. The Mātṛkās are the letters beginning with "A"

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and ending with "Kṣa" 51 in number.

Add—Pādukām etc. (in the north).

He explains the Mantra of Tvaritā of the Pañcakalpalatās

Bhuvaneśī=Hrīm.

58. Meru=Kṣa Sajhiṇṭīśa=Having E Hence Kṣe

Hence the Mantra is as follows :

"Om Hrīm Hum Khe Ca Che Kṣaḥ Strīm Hum Kṣe Hrīm Phaṭ"

Add—Pādukām etc. (in the east).

59-60. He explains the Mantra of Pārijāteśvarī

Ākāśa=Ha

Hamsa=Sa

Krodhīśa=Ka

Pinākīśa=La

Hr=form itself

Adhara=Ai

All these with M constitute a Kūṭa with Om and Hrīm for Sampūṭa e.g.

"Om Hrīm Ham Sam Kam Lam Hrem Hrīm Om Sarasvatyai Namaḥ"

Add—Pādukām ete. (in the south).

61-63. He explains the Mantra of Tripuṭā

Manobhūmi =Klīm e.g.

"Śrīm Hrīm Klīm"

Add—Pādukām etc. (in the west).

The Mantra of Pañcabāṇeśī—

"Drām Drīm Klīm Blūm Sauḥ"

Add —Pādukām etc. (in the north)

He explains the Mantra of Amṛtapīṭheśī in the Pentad Pañcakāmadhenus :

"Aim Klīm Sauḥ"

Add—Pādukām etc. (in the east).

He explains Sudhāśrī Mantra

Nabhaḥ=Ha

Bhṛgu=Sa

Agni=Ra

Vāmaneram=Ī Hence Hsrīm

64. Sārṇādyā Bhuvaneśānī=Shrīm

Śrīkalādyā Bhuvaneśvarī=Klīm

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Vedārṇa=Having four syllables
This is Sudhāśrī Mantra.
Add—Pādukām etc. (in the south).

65. He explains Amṛteśvarī Mantra
Anugrahī having Au Hayutam Vāgbījam=Haim
e.g. "Sauḥ Klīm Haim"
Add—Pādukām etc. (in the west).

66. Annapūrṇā has been explained in the ninth Taraṅga. With that Mantra she has to be worshipped in the north e.g.
"Om Hrīm Śrīm Klīm Namo Bhagavati Māheśvarī Annapūrṇe Svāhā"
Add—Pādukām etc. (in the north).

67. He explains the Mantra of Siddhalakṣmī of the Pañcaratnas
Vāṇībījam=Aim
Kāmabīja=Klīm
Varāha Hamsāgnivarṇāḥ=Ha, Sa and Ra
Au Sargayutāḥ=Having Au and :
Hence Hsrauḥ. The rest form itself e.g.
"Aim Klinne Madadrave Kule Hsrauḥ"
Add—Siddhalakṣmī Śrī Pādukām etc. (in the east).

68. Mātaṅgī in the south.

69. He explains her mantra
Vāk=Aim
Kāma=Klīm
Vāṇī=Aim
Māyā=Hrīm
Lakṣmī=Śrīm
Dhruva=Om

70-71. Meṣa=Na
Netrasamanvita=Having I
Ramā=Śrīm
Aṅgaja=Klīm
The rest—form itself e.g. The 73 syllabled Mantra is—
"Aim Klīm Sauḥ Aim Hrīm Śrīm Om Namo Bhagavati Mātaṅgīśvari Sarvajanamanohari Sarvaraja Vaśamkari Sarvamukharañjini Sarvastrīpuruṣa Vaśaṁkari Sarvaduṣṭamṛga Vaśamkari Sarvalokavaśaṁkari Hrīm Śrīm Klīm Aim"
Add—Pādukām etc. (in the south).

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72. He explains Bhuvaneśvarī
Vahninā=with Ra
Vāmanetra=Ī
Indu—M
Gaganam=H Hence Hrīm
Add—Pādukām etc. (in the west).

73. In the tenth Taraṅga the 114 syllabled Mantra has been explained. With that Vārāhī has to be worshipped in the North :

"Om Aim Glaum Aim Namo Bhagavati Vārtāli Vārāhi Vārāhamukhi Aim Glaum Aim Andha Andhini Namaḥ Rundhe Rundhini Namaḥ Mohe Mohini Namaḥ Stambhe Stambhini Namaḥ Aim Glaum Aim Sarvaduṣṭa Praduṣṭānām Sarvesām Sarvavākcittacakṣurmukhagati Jihvā Stambham Kuru Kuru Śīghram Vaśam Kuru Kuru Aim Glaum Aim Ṭhaḥ Ṭhaḥ Ṭhaḥ Ṭhaḥ Hum Phaṭ Svāhā"

Add—Pādukām etc. (in the north).

74. After worshipping the five Pentads in this manner the devotee shall worship the treatises of Philosophy—Rest—clear.

75. Add—Śiva Darśana Śrī Pādukām etc.

76. He explains Jñāna Mudra—Sācajñāna Mudrā is by joining together the thumb and the index finger.

78-79. The Nine Āvaraṇa Pujās are to be performed in the reverse order beginning with Bhūpura and ending with Bindu. At the beginning of the names of the deities Māyā and Śrī Bīja are to be added and at the end Śrī Pādukām Pūjāyāmi etc. Heart in the south-east. Head in the north-east. Tuft in the south-west. Armour in the north-west. The three eyes in front. Astram in the quarters e.g. "Śrīm Hrīm Klīm Aim Sauḥ" Heart I worship the holy Sandal of Vāgdevatā etc.

80-81. The Bhūpura has three lines. In the lower or southern most line the devotee shall worship the ten Siddhis beginning with Aṇimā in the eight quarters and above and below. At the end Hrīm Śrīm Aṇimā Siddhi Śrī Pādukām Pūjayāmi etc. is to be added.

82. He explains their Dhyāna. They hold goads in the right hand and noose in the left hand. They give heaps of gems to the aspirant devotees.

83. In the second line of the Bhūpura in the quarters beginning with the west the devotee worships the eight Mothers

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beginning with Brāhmī – He adds—"Hrīm Śrīm Brāhmī Mātṛkā Śrī Pādukām Pūjayāmi" etc.

84. Their Dhyāna is mentioned.

85. They hold the implements Vidyā etc. in the order.

86. In the third line of the Bhūpura the devotee worships the ten Mudrās beginning with Saṁkṣobhaṇa in the quarters above and below. Add—Hrīm Śrīm Kṣobhaṇa Mudrā Śrī Pādukām Pūjayāmi etc.

87. The definitions of the Mudrās have been mentioned. Thus he shall complete the adoration of the I Āvaraṇa.

88-94. The devotee prays thus "May these Prakaṭayoginīs worshipped and propitiated in the Trailokya Mohana Cakra be the bestowers of the desired objects" and offers flowers in the Bindu uttering the Mūla Mantra. Then in the sixteen petalled lotus he shall worship the sixteen Śaktis beginning with Kāmākarṣanī anticlockwise beginning with the west. Add Hrīm Śrīm Kāmākarṣaṇī Śakti Śrī Pādukām etc.

He thus concludes the worship of the II Āvaraṇa with the Prayer—"May these sixteen Guptayoginīs worshipped in the Cakra that envelops all the quarters become propitiated".

95. He shall show the Drāviṇī Mudrā. It has been explained.

96-99. In the eight petalled lotus consisting of eight classes (of vowels) the devotee shall worship Anaṅga Kusuma etc. in the clockwise direction beginning with the east. Add Hrīm Śrīm Anaṅga Kusumā Śrī Pādukām Pūjayāmi etc. Thus the devotee concludes the worship of the III Āvaraṇa and prays thus – "May these eight Guptatarayoginīs worshipped in the Cakra that excites everyone be propitiated". He then shows Ākarṣaṇa Mudrā. Then he proceeds to worship the IV Āvaraṇa of fourteen petalled lotus with the fourteen letters from "Ka".

100. The deities have the forms as mentioned. They have the left hands holding Mirror and noose and the right hands holding the drinking goblet and the goad.

101-104. The fourteen Śaktis beginning with Sarvasaṁkṣobhiṇī should be worshipped anticlockwise from the west. Hrīm Śrīm Kam Saṁkṣobhiṇī Śakti Śrī Pādukām Pūjayāmi etc. should be utterred.

105-108 After concluding the worship of the IV Āvarana

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he prays—"May these fourteen Sampradāyayoginīs worshipped in the Cakra that bestows all blissful fortunes be propitiated". He makes the floral offering with the Mūla Mantra and shows Vaśya Mudrā.

He then proceeds to worship the ten Devīs beginning with Sarva Siddhi Pradā, anticlockwise from west in the ten petalled lotus having the ten letters from "Ṇa". Add Hrīm Śrīm Ṇam Sarva Siddhipradā Devī Śrī Pādukām Pūjayāmi etc.

109-110. After concluding the worship of the fifth Āvaraṇa the devotee makes the floral offering and prays thus—"May these ten Kulayoginīs worshipped in the Cakra that accomplishes all the objectives be propitiated". Then he shows Unmāda Mudrā.

112-115. Then in the second ten petalled lotus with the letters from "Ma" the devotee worships the ten Devīs beginning with Sarvajñā Devī. They hold the axes and nooses in the left hands and the gestures of Jñāna and Vara (boon) in the right hands. They have the lustre of the rising sun. Add Hrīm Śrīm Mam Sarvajñā Devī Śrī Pādukām Pūjayāmi etc.

116-120. After concluding the worship of the sixth Āvaraṇa the devotee makes floral offerings with the Mūla Mantra and prays—"May these ten Nigarbhayoginīs worshipped in the Cakra that accords protection to all be propitiated". Then he shows the Aṁkuśa Mudrā.

Thereafter the devotee proceeds to worship the eight deities beginning with Vaśinī in the eight petalled lotus. They are clad in red garments. They hold the arrow and Vara in the right hands and the bow and Vidyā (book) in the left hands. They have already been explained at the time of the performance of Nyāsa. The Bījas enumerated there should also be used. Hrīm Śrīm and pairs of vowels are used before the names of the Vāgdevatās and ended with Pādukām Pūjayāmi etc.

121-122. The devotee concludes thus the worship of the seventh Āvaraṇa and prays thus—"May these eight Rahasya Yoginīs worshipped in the eight petalled Cakra that removes all ailments become propitiated". He then shows Khecarī Mudrā.

123-125. Then the devotee shall worship the arrow, bow, noose and goad of Kāmeśvara and Kāmeśvarī with the adjectives repectively of Jambha, Moha, Vaśa and Stambha in the triangle with the letters A, Ka, Tha etc. in the proper order beginning

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with the west. Their respective Bījas should be used. He explains the Bījas. Before Bāṇa the five Bāṇa Bījas should be used. Before the bow.

Sabindu Mīnakṛṣṇau = Dham and Tham

Pāśamāye = Ām and Hrīm before the noose

Before the goad Add Aṅkuśa = Krom

Heti Devatā = the deities of the weapons.

126. He explains their Dhyāna. They hold Bāṇa etc. *i.e.* their own respective weapons. The process of worship is as follows :

"Yām Rām Lām Vām Śām Drām Drīm Klīm Blūm Saḥ Kāmeśvara Kāmeśvarī Jambhana Bāṇa Śrī Pādukām Pūjayāmi" (in the west).

"Dham Tham Kāmeśvara Kāmeśvarīmohana Dhanuḥ Śrī Pādukām" etc. (in the north).

"Ām Hrīm Kāmeśvara Kāmeśvarīvaśīkaraṇapāśa Śrī Pādukām" etc. (in the east).

"Krom Kāmeśvara Kāmeśvarī Stambhanāṅkuśa Śrī Pādukām" etc. (in the south).

127. In the south-east, south and left (north) corners the three Śaktis of Rudra, Viṣṇu and Brahmā named Kāmeśvarī, Vajreśvarī and Bhagamālinī should be worshipped with the three Kūṭas in the beginning.

128-130. *Dhyāna Verses.* In three verses he explains their Dhyānas. The book and Abhaya in the left hands. The boon and rosary garland in the right hands. Their lustre is like that of the rising sun. Vara and floral arrow in the right hands. The sugarcane bow and Abhaya in the left hands. Bhagamālinī has the lustre of gold. Jñāna Mudrā and Vara in the right hands. The noose and the goad in the left hands.

131-132. The procedures :

Kae Īla Hrīm Kāmarūpa Pīthe Kāmeśvarīrudraśaktl Śrī Pādukām etc.

Ha Sa Ka La Hrīm Pūrṇagiri Pīṭhe Vajreśvarīviṣṇuśakti Śrī Pādukām etc.

Sa Ka La Hrīm Jālandhara Pīṭhe Bhagamālinī Brahmaśakti Śrī Pādukām etc.

After concluding the worship of eighth Āvaraṇa thus the devotee makes the floral offerings with the Mūla Mantra and

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prays thus : "May these Atirahasya Yoginīs worshipped in the Cakra that bestows all supernatural powers be propitiated". Then he shall show Bīja Mudrā.

132. Thereafter he shall utter the Mūla Mantra, meditate and worship in the Bindu the goddess Tripura Sundarīm.

133-136. After concluding the worship of the Ninth Āvaraṇa thus. He then prays thus:—"May the Parā Para Rahasyayoginī Śrīmat Tripurasundarī who is worshipped in the Cakra that accords all desires be the bestower of everything eagerly craved for". He then shows the Yoni Mudrā and performs Tarpaṇa (libation) three times. He offers in cense, light etc. and invokes the goddess in the fire. After performing Homa he ritualistically discharges the deity.

137-138. Thereafter the devotee offers oblation to Baṭuka, Yoginīs, Kṣetrapāla and Gaṇeśa by means of the residue of the Homa ghee in the corners of north-east etc. The respective Mantras previously mentioned and the concerned Mudrās also should be duly presented.

139. Natīḥ=Obeisances.

140. Navāvṛtiyutām=Accompanied by the said nine Āvaraṇas.

141. He explains the selected rites.

142-144. Candra=Camphor. He shall excel God of Love by means of beauty.

144-148. Through curds free from ailments through ghee—riches through milk—village through honey—wealth—This is the order. He shall attain the favourable response from the king. If pomegranates are used for Homa, Kṣatriyas come under control—This later too. By saying the Earth comes under control he means all living beings there come under control.

153-154. In the middle of the Mantra Kūṭas have been mentioned viz.

(1) Ka E Ī La Hrīm

(2) Ha Sa Ka Ha La Hrīṁ

(3) Sa Ka La Hrīm

By the addition of other syllables these can be 32 varieties in the two Mantras practised by Kubera. The original text does not give these varieties because of the fear of increasing the bulk of the book. But this Kāmarājavidyā is the most important

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because of this is properly practised are can achieve everything desired.

In the Kāmarājavidyā the Kūṭas are as mentioned in XI-3, 4. The varieties referred to are—

Ha Sa Ka La E Ī La Hrīm	Ha Sa Ka La E Ī La Hrīm
Sa Ha Ka E Ī La Hrīm	Ha Sa Ka Ha E Ī La Hrīm
Sa Ha Ka Ha E Ī La Hrīm	Ka Ha Sa Ha E Ī La Hrīm

The foregoing is the pair of Kubera's worship. Two Kūṭas are those of Kāmarājavidyā.

Sa Ha Sa Ka La Hrīm, Sa Ha Sa Ka La Hrīm, Ha Sa Ka Ha Ka Hrīm, Sa Ka La Hrim. These two of Agastya's worship Ha Sa Ka La Hrīm. In the end the two Kūṭas of Kāmarāja Vidyā. The first pair is that of Kāmarāja.

Sa Ha Sa Ka La Hrīm. These two have been worshipped by Lopā Mudrā. Ha Sa Ka E Ī La Hrīm Sa Ha E Ka Ī La Hrīm ! Ha Sa Ka E Ī La Hrīm Sa Ha Ka E Ī La Hrīm ! The third one is also similar to this.

This one is Cāndri pair *i.e.* worshipped Candra Sa Ka E Ī La Hrīm ! Sa Ka La Ha La Hrīm ! Ha Sa Ka La Ha Hrīm ! Ka E Ī La Ha Sa Ka Ha La Hī Hrīm Hrīm Hī La Sa Ka Ha La Hrīm! This pair is worshipped by Durvāsas. It has been mentioned in Jñānārnava :—"O lady of excellent face, in the three Kūṭas of Vidyā called Kāmarāja, Bhuvaneśānī *i.e.* Hrīm is present O Maheśvari, divide it into two, one without Bindu and the other without Nāda. That shall be the one worshipped by Durvāsas".

In the Saṁhitā also—"That which is stationed in Vāgbhava—the set of four—the pentad in Kāmarāja—one shall write the Śaktikūṭa and Trikārya of Kāmarāja. In the place of Māyā (Hrīm) the two syllables Ha Rī also to be written duly. This is what is worshipped by Durvāsas. It bestows all the Puruṣārthās (Human aims in life).

Ka E Ī La Harī Ha Sa Ka Ha La Harī Sa Ha La Harī. This pair worshipped by Durvāsas. The first one similar to Kāmarāja Sa Ha Ka La Hrīm. The last two are like these. This pair is Aindrī (*i.e.* worshipped by Indra) Sa E Ī La Hrīm Ha Ka Ha Ka Ha La Hrīm Sa Ka La Hrīm. Sa Ha Sa Ka La Hrīm Sa Ha Sa Ka La Ka Ha La Hrim. The first one alone is

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the third. These two are Nandividyās Ha Sa Ka Ha La Hrīm ! Sa Ka Ha Sa Ka La Hrīm Sa Ha Ka Ha La Hrīm. So for 15 varieties.

16. Ha Sa E Ka La Hrīm—These two alone Skāndī (worshipped by Skanda) pair
17. Ka Ha E Ī La Hrīm Ha Ka E Ī La Hrīm Sa Ka E Ī La Hrīm
18. Mānavī (of Manu) ! Ka E Ka La Hrīm Ha Ka Ha La Hrīm Sa Ha Ka La Hrīm
19. Dharmrājī (of Dharmarāja). The first one of Kāmarāja. The second and third—of Dharmarāja
20. This is Vāruṇī (of Varuṇa)—Ka Sa Ka La Hrīm Ha Sa Ka La Hrīm Sa Ka La Ra Hrīm
21. Āgneyī (of Agni) Ha Sa Ka La Hrīm Ha Sa Ka La Hrīm The third one Āgneya
22. This one is Śaiṣī (of Śeṣa) Ka E Ra Lā Ra Hrīm Ha Ka La Ra Ha La Hrīm Sa Ra Ka La Ra Hrīm
23. Vāyavīyam (of Vāyu) Ka E Ī Ra La Hrīm Ha Ka Ha La Hrīm Sa Ha Ka La Ra Hrīm
24. Saumīyam (of Soma) ! Ka Ha La Hrīm Ha Ka Ha La La Ra Hrīm Sa Ka La Hrīm
25. Aiśīyam (of Īśa) Ka E Ka La Hrīm. In the end that of Kāmarāja
26. Śāktīyam (of Śakti). The first pair that of Kāmarāja. The last one Sa Ka La Hrīm
27. Ratipūjitā (worshipped by Rati) Ha Sa Ka La Hrīm Ha Ka Ha Sa Ra Hrīm the first one alone is the third
28. Jaivīyam (of Bṛhaspati). The first one that of Kāmarāja. Ha Ka Ha Sa Ra Hrīm Ha Sa Ka La Hrīm
29. Brāhmīyam (of Brahmā) Sa Ha La Hrīm Sa Ha Ka La Ha La Hrīm
30. Vaiṣṇavīyam (of Viṣṇu). The first one that of Kāmarāja. Ha Ka Ha La Hrīm Ha Sa Ka La Hrīm
31. Unmanīyam (of Unmanī) Ha Sa Ka La Hrīm Sa Ha Ka La Hrīm Ka La Hrīm Sa Ka La Ha La Hrīm
32. Saurī (of the sun)

These are the varieties. The mode of worship of these—the same as that of Kāmarāja. The Sampuṭa with Śrī Bīja etc.

155. He explains Gopālasundarī

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Māyā=Hrīm
Ramā=Śrīm
Cittajanmā=Klīm
Kṛṣṇāya—this is the first Kūṭa.

156-158. Govindāya is the second Kūṭa Gopījana Vallabhāya in the third. Ending with Svāhā the Mantras is of 23 syllables.

159-160. He Explains Ṣaḍaṅga.

161-163. He explains Varṇa Nyāsa. The Sthiti Nyāsa begins from the heart and ends with the Arms. The Samhāra Nyāsa begins from the foot and ends with the head. After doing these three Nyāsas the devotee performs once again the Sṛṣṭi and Sthiti Nyāsas.

164-165. The three Nyāsas viz. Karaśuddhinyāsa, Āsananyāsa, Vāgdevatānyāsa have been mentioned while explaining the worship of Sundarī. The devotee shall perform all of them. Then he shall perform the Nyāsa of the three Kūṭas the head, mouth and heart.

166-170. He mentions Dhyāna. The grove of Kalpa trees is in the Milk ocean. The Maṇḍapa shines there studded with gems. The Śrī Pīṭha is prominently placed therein. The devotee shall meditate on Gopāla stationed there. He has eight hands holding lotus, discus, arrow, flute, in the right hands, bow, noose, goad and lute in the left hands and is gloriously accompanied by Avani (Earth) and Mā (Lakṣmī). He is enlogised by the goads beginning with Brahmā.

171. He enumerates the Nidhis.

172. Thereafter he shall worship the nine Āvaraṇas as explained in the Mantra of Sundarī.

173. He attains identification with Brahman *i.e.* becomes merged with the Absolute.

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XIII Taraṅga

1-7. For the sake of the realization of all cherished desires, the Mantras of Hanumān are being explained.

The twelve syllabled Mantra consists of six Bījas and Hanumate Namaḥ.

The first Bīja is Haum, II. Hsphrem, III. Khphrem, IV. Hsraum, V. Hskhphrem, and VI. Hsaum.

The sage of this Mantra is Rāmacandra, the metre is Jagatī and the deity is Hanumān. The sixth Bīja is the Bīja of the whole Mantra and the second Bīja is Śakti.

Saḍaṅga Nyāsa. This is to be performed by means of the Bījas one by one.

Varṇa Nyāsa. The letters of the Mantra are used one by one for the following Varṇa Nyāsa as follows :—head, forehead, eyes, mouth, throat, the two arms, heart, belly, navel, penis, the two knees and the two feet.

Pada Nyāsa. The six Bījas and last two words Hanumate and Namaḥ are used for Pada Nyāsa in the following order—head, forehead, mouth, heart, navel, thighs, calves and feet.

8. *Dhyāna Verse.* I meditate on the handsome son of the god of wind, who has the lustre of ten thousand rising suns, who stirs up the three worlds, whose lotus like feet are worthy of being served by Sugrīva and the entire hosts of the Monkeys, who terrifies the entire army of the Rākṣaśas through his roaring sound alone and who is engaged in remembering the lotus like feet of Lord Śrī Rāmacandra.

9. After meditating thus the devotee repeats the Mantra twelve thousand times with perfect control of the mind. He shall perform one thousand and two hundred Homas with cereals soaked in milk curds and ghee.

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10. The worship of Hanumān is to be performed in the pedestal having Vimalā etc. (as Śaktis) The six Aṅgas are to be worshipped in the filaments and the petals. are to be used for adoring Hanumān with the following appellations.

11-13. They are (1) Rāmabhakta (devotee of Rāma), (2) Mahātejāḥ (of great splendour), (3) Kapirāja (king of Monkeys), (4) Mahābala (of great might), (5) Droṇādri Hāraka (one who carried and brought the mountain Droṇa), (6) Merupīṭhārcana Kāraka (one worships the Merupīṭha), (7) Dakṣiṇāśābhāskara (The Sun of the Southern quarter), (8) Sarvavighna Nivāraka (one who removes all obstacles).

Thereafter he shall worship on the tips of the petals the following monkeys—Sugrīva, Aṅgada, Nīla, Jāmbavān, Nala, Suṣeṇa, Dvivida and Mainda.

After that the devotee worships the guardians of the quarters.

14-16. *Rites for realization of desires.* Having perfectly realized the Mantra, the devotee can accomplish the realization of his own as well as others' desires.

He shall perform a thusand Homas with the fruits of Banana, pomegranate and mango. Then he shall feed twenty two brahmin religious students leading celebate life. If this is done all the harassments due to great evil spirits, poisons and thieves and the like perish instantaneously. So also in the case of adverse planets and demons.

Water inspired with this Mantra one hundred and eight times, is destructive of poisons.

17. The devotee shall repeat this Mantra nine hundred times everyday at night for ten days. He can thereby ward off the fear from kings and enemies.

18-19. If fever is caused by black magic or evil spirits the exorciser shall angrily strike, the patient with water and holy ashes inspired with the Mantra. The patient gets relief from the fever within three days and becomes happy.

One who takes in the medicine inspired with the Mantra certainly gets rid of all ailments.

20. The warrior must go to fight in battle after drinking the milk inspired by the Mantra repeating the Mantra to himself. If

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he smears himself with the holy ashes inspired by the Mantra he is not afflicted by weapons of war.

21. Wounds from the weapons, cuts and bruises, tumour, boils due to spider poison etc. in the case of men quickly become healed if the holy ashes inspired thrice by means of the Mantra are applied.

22-23. The devotee shall begin to repeat the Mantra at dusk and continue till sunrise with a nail and holy ashes in his hands. With great continence he shall continue this for seven days. Without being observed he shall go to the portals of the enemies and bury the ashes and the nail there. Erelong the enemies get split due to mutual quarrel and flee the place.

24. If a person scrapes off the sandal paste smeared over his body and dissolves it in water along with ashes inspired by the Mantra and mixes the solation with food stuffs for anyone to eat, that person shall be a slave unto him.

25-28. Cruel beasts of pray too become well controlled through this means.

The devotee shall make a nice image (of the size of the thumb) of Hanumān out of the south-east root of Bhūtāṅkuśa tree (Karañja or Ariṣṭa) and shall instil vital airs therein. The image shall be worshipped with saffron and then bury it in front of the house repeating the Mantra. Never can there be the harassment in this house brought about by evil spirits black magic, thieves, fire, poison, ailments and (tyrannous) kings.

That house shall flourish everyday with wealth and progeny for a long time.

29-34½. The devotee shall make an image of his enemy with ashes or clay at night, seated in the cremation ground. His name shall be written in the heart. The image is then instilled with vital airs. Repeating the Mantra he shall pierce the image with weapons. When the Mantra is concluded he shall utter the name of his enemy as well as the words—"Chindhi" (cut) "Bhindhi" (pierce) and Māraya (kill). After completing it he shall bite his upper lip with his teeth He shall press his own palms with force and leave off the remnents of the image there. After that he shall go home. Doing like this for seven days he will be able to effect the death of his enemy even if he were to be guarded by Śiva.

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The devotee has to perform Homas in a crescent shaped pit or on the ground of the cremation ground with his tuft kept loose. The articles for the Homa shall be salt mixed with mustard, the fruits and flowers of Dhattura, nails, hairs, poisonous stuffs, feathers of cow, owl and vulture, excellent twigs of Śleṣmātaka and Akṣa. At night he shall perform three hundred Homas facing the south. Continuing this rite, continuously for seven days he can bring about the death of even a haughty enemy.

35-36. For three days the devotee shall continue to repeat the Mantra at night in the cremation ground. Then a vampire shall come up and tell him what would happen whether favourable or otherwise. He shall become a servant of the devotee and carryout his behests.

37-39. The devotee shall draw the figure of Hanumān on the ground and write the Mantras in front. Then he shall write the name of the concerned person in the accusative case and write Vimocaya Vimocaya thereafter (meaning—release release). Then he shall wipe off everything with the left hand and right them all over again. He shall thus write and wipe off one hundred and eight times. If this rite is duly performed the hapless dependent gets released from the fetters instantaneously.

Thus he can bring about hatred etc. by writing the words to that effect.

40-43. For the purpose of enchanting and alluring persons the Homa should be performed with Mustard. For the purpose of alienating persons the Homa should be with the flowers or twigs of Karavīra or with cummin seeds or pepper.

In the case of fever the Homas shall be scrupulously performed with Dūrvā, Guḍūcī, curds, milk or ghee.

In the case of acute pain the Homa shall be with Kuberākṣa (a variety of Tiktakṣupā) and Eraṇḍa twigs or with Nirguṇḍī twigs smearned with oil.

For the purpose of blissful buck the Homa shall be with sandal paste, camphor, rocana, cardamon, and claves.

For the purpose of getting good garments one should perform Homas with fragrant flowers and for getting the different kinds of grains the Homa shall be performed with the same grain.

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For the purpose of killing the Homa shall be with the dust from the feet of the intended victim mixed with salt and mustard.

44-45. Why tell much ? In all cases of poisoning quickness, peacemaking, fascinating, bringing about death, disputation, stupefying, fear from gambling and evil spirits, bewildering calamities, alluring activities, fighting, difficulties at the portals of the royal palace, battlefield, harassment of thieves and the like, this Mantra, effectively practised, shall bestow the fulfilment of cherished desires certainly unto all people.

46. I shall now explain the Yantra of Hanumān. It bestows all supernatural powers. Three spiralling circles resembling tail should be drawn.

47-53. The name of the intended victim shall be written in the inner circle and it shall be surrounded by Pāśabīja (Ām).

An eight petalled lotus shall be described all round and Hum shall be written in all the petals. The circle should be described outside and the square outside that. At the points of the sides of the square the devotee writes trident figures. In the eight Vajras (inner cardinal edges) of the square he shall write the Bīja "Hsaum". In the outer corners Aṅkuśa (Krom) is written. The whole thing is then enveloped by the "Mūlāmantra" (to be explained presently).

This Yantra (Mystic diagram) is then circumscribed squares with three parallel lines on all sides.

This Yantra can be written on a cloth, rock slab, wooden plank, copper plate, Bhūrja bark, palm leaf or on the wall with Rocana orpiment, musk and saffron.

After writing the diagram duly the devotee shall observe the vow of celebacy and should not entertain any special craving. He should observe fast too. In this manner he shall instil the vital airs into it and duly worship it.

For the purpose of eradicating all miseries the devotee shall wear that Yantra as an amulet.

This Yantra is destructive of fever, plague and pestilence and black magic. It quells all types of harassments. If it is worn by children and women it delights then adequetely.

54-78. The *Mālāmantra* of Hanumān. This is of 588 syllables. (The Mantra is given in the commentary in full. The meanings of the different names are given here).

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Om obeisance to Hanumān. O deity whose exploits are manifest, who traversed all the quorters, who had brightened the three worlds by your enveloping renown, of adamantine body, whose bodily hairs have the lustre of the blazing fire and crores of suns, the incarnation of Rudra, one who burnt the city of Laṅkā, one who crossed the ocean, one who brought headache unto the ten headed Rāvaṇa, the comforter of Śītā, the son of Wind god, one born of the womb of Añjanā, the delighter of Śrī Rāma and Lakśmaṇa, a rampart unto the monkey host, one who brought about the friendship of Sugrīva, the cause of the destruction of Vālī, one who uprooted the Droṇa mountain, the destroyer of Aśoka grove, one who slew Akṣakumāra, the destroyer of all the guards of the grove, one who could grasp and curb the Brahmāstra and Brahmaśakti, one who brought the medicinal herbs capable of healing the wounds of Lakṣmana due to the javelin prick, one who swallowed the disc of the rising sun even as a child, one who spoiled the Homa of Meghanāda, the cause of the death of Indrajit, one who attacked the group of demonesses who guarded Sītā, one who is engrossed in the devotion to Śrī Rāma who was eager to kill Kumbhakarṇa etc., one who had the great skill to jump over the trees, seas and the sky, one who shone with a great deal of splendour, one who went to the help of Arjuna in the battle at the behest of his lord and master, a life long celebate, one whose roar is profound, a sun unto the southern quarter, one who worshipped mountain Meru as the pedestal, a preceptor of all the Mantras and Āgamas, the destroyer of all evil planets adverse to me, one who drives away all fevers, the destroyer of all poisons, one who removes all dangers, the annihilator of all wicked people, one who removes the fear from the beasts of prey such as the tiger etc., the suppressor of all enemies, fascinate fascinate, all living beings whether males, female or neither belonging to me and to my enemy, get together, get together persons acting at my behest, make make all the officers and staff of the king, of different names, my servants, destroy destroy all the weapons and missiles and poisons, kill kill all the enemies, stir up the partisans and armies of the enemies, accomplish, accomplish all my tasks, nail up nail up the mouths of all wicked and evil minded persons.

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79. It is to be remembered that there are five hundred and eighty eight syllables in this Mantra. When confronted by great calamities this Mantra should be recollected and it destroys misery.

80. The Mantra consisting of only the five Kūṭas after dropping the last six syllables as well as the first Kūṭa, is the accomplisher of all cherished desires.

81-83. The sage of this Mantra is Rāma, the metre is Gāyatrī and the deity is the lord of the monkeys.

The Ṣaḍaṅga Nyāsa is to be performed by means of the five Bījas severally and collectively for the sixth. The word Hanumān in the beginning and the words Rāma Dūta (Messenger of Rāma), Lakṣmaṇā Prāṇadātā (one who gave life to Lakṣmaṇa), Añjanā-sutā (son of Añjanā), Sītāśokavināśa (the destroyer of the sorrow of Sītā) and Laṅkā Prāsāda Bhaūjana (one who demolished the palaces in Laṅkā) should also be used in the dative case along with the Bījas referred to.

The procedure of worship, mode of Dhyāna etc. as before.

84-88. Another eleven syllabled Mantra of Hanumān is as follows :

"Om Aim Śrīm Hrām Hrīm Hrūm Hsphrem Khphrem Hsraum Hskhphrem Hsaum"

It bestows desired supernatural powers. The mode of worship of this Mantra is as before.

Now another Mantra is being explained. It is an eighteen syllabled Mantra :

"Namo Bhagavate Āñjaneyāya Mahābalāya Svāhā"

The sage of this Mantra is Īśvara himself. The metre is Anuṣṭup. The deity is Hanumān. Hum is the Bīja and Svāhā is Śakti.

The Ṣaḍaṅga Nyāsa is by means of the dative forms of Āñjaneya (Son of Āñjanā), Rudramūrti (Form of Rudra), Vāyu-putra (Son of Wind god), Agnigarbha (Born of the womb of Agni), Rāmadūta (Messenger of Rāma), and Brahmāstra Nivārana (One who can ward off Brahmā missile). After the Ṣaḍaṅga the devotee shall meditate on the lord of the monkeys.

89. *Dhyāna Verse.* Bow down ye all to the wonderful king of monkeys whose lustre is like that of molten gold, who removes fear, who has kept his palms joined against his heart and whose lotus like face shines with earrings.

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90. He shall repeat the mantra ten thousand times and perform thousand Homas with gingelly seeds. As before the devotee shall worship the lord of the monkeys in the Vaiṣṇava pedestal [verses 10-13].

91. If the devotee abstains from sensual pleasures and takes food only at night and repeats the Mantra hundred and eight times every day he gets relief from all minor ailments in three days.

92. For the purpose of the destruction of evil spirits, ghosts, genii etc. the same rite has to be performed. For the purpose of relief from major ailments he shall repeat the Mantra thousand times every day.

93. They devotee shall exercise restriction in diet and repeat the Mantra ten thousand times every day meditating on the lord of the monkeys slaying the hosts of Rākṣasas. Erelong he shall defeat his enemy.

94. The devotee shall meditate on the monkey effecting the alliance between Rāma and **Sugrīva** and repeat the Mantra ten thousand times. He will become competent to bring together two mutually opposing parties.

95. The aspirant devotee shall meditate upon the lord of the monkeys burning Laṅkā and repeat the Mantra ten thousand times. Erelong he will be able to burn down the villages of his enemies.

96. When starting on a journey the devotee shall meditate on Hanumān and repeat the Mantra. Ere long he shall accomplish his desired objective and return home.

97. If a devotee is devoutly engaged in repeating the Mantra and worships the lord of monkeys always in his house his life and prosperity increase and calamities become extinct.

98. This Mantra, scrupulously remembered, shall protect the devotee from tigers, thieves etc. If it is recollected at the time of going to bed it shall save him from robbers and ward off evil dreams certainly.

99-100. The following 24 syllabled Mantra is an antidote for the ailment of enlargement of the spleen. It is as follows :

"Om Yo Yo Hanūmanta Phalaphalita Dhaga Dhagita Āyurāṣaparudāha".

101-104. The sage etc. of the Mantra, as before. An auspi-

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cious betel leaf is to be placed on the belly with enlarged spleen. A cloth folded eight times shall be used to cover it. The devotee shall place a piece of bamboo on it meditating on Hanumān.

Fire is to be kindled by rubbing two pieces of rock from the forest. A stick of Badarī branch shall be warmed seven times over that fire. Repeating this Mantra the devotee shall hit the bamboo piece with this Badarī stick seven times. The ailment of enlarged spleen shall get healed instantaneously.

105-107. Take an excellent cloth cut in the form of a tail. The feather of the cuckoo is used as stylus and the beautiful picture of the lord of the monkeys is drawn with the eight fragrant substances as material for writing. In the middle the devotee shall write the 18 syllabled Mantra along with the name of the enemy.

The cloth shall be inspired with the Mantra. The king shall wear that cloth as a turban. Certainly at the very sight of that king the enemies shall be defeated.

A king desirous of being victorious in battle shall get the Mantra written on his banner along with the picture of Hanumān and the inscription of the name of the enemy. The banner shall be held aloft at the time of an eclipse from the beginning till the end and the Mātṛkā syllables shall be repeated continuously. Homas shall be performed one tenth of that number with mustard mixed with gingelly seeds from the beginning till the close of the eclipse. If the enemies see that banner on the elephant they shall flee erelong.

Hanumad Yantra

110. I shall now explain the Yantra of Hanumān which brings about safety. The devotee shall make an eight petalled lotus with the pericarp containing the name of the intended victim.

111. The eight syllabled Mantra shall be written in the petals and enveloped with the Mālā Mantra [garland of Mantras verses 116 et sq]. This shall then be covered externally by Hrīm (written many times). Then the rite of Prāṇasthāpana (instilling vital airs) shall be performed.

112-114. With a gold stylus this mystic diagram is to be

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written in the auspicious leaf of Bhūrja tree using Rocana and saffron as materials for writing. It shall then be sanctified by the residue of Homa ghee. Then the entire piece shall be enclosed in an amulet of gold or other metals. This amulet is to be worn on the head or on the arm. The devotee shall become victorious in battle, win in law siuts and gaming table, he is never tormented by adverse planets, obstacles, poisons substances, weapons or thieves. He shall get rid of all ailments and be fortunate. He shall live a long life.

115. The eight syllabled Mantra is as follows :

"Om Hrām Hrīm Hrūm Hraim Hraum Hraḥ Om"

Now the Mālā Mantra is being mentioned.

116-122. The Hundred and twenty-five syllabled Mālā Mantrā is as follows :

"Om Vajrakāya Vajratuṇḍa Kapila Piṅgala Ūrdhvakeśa Mahābala Raktamukha Taḍijjihva Mahāraudra Daṁṣṭrotkaṭaka Ha Ha Karāline Mahādṛḍha Prahārin Laṅkeśvara Vadhāya Mahāsetubandha Mahāśaila Pravāha Gaganecara Ehyehi Bhagavan Mahābala Parākrama Bhairava Ājñāpaya Ehyehi Mahāraudra Dīrgha Pucchena Veṣṭaya Vairiṇam Bhañjaya Bhañjaya Hum Phaṭ"

It is the bestower of all desired objectives.

If it is repeated at the time of war it shall accord victory; during illness, it shall destroy the ailments.

The sage etc. and procedure of worship etc. as before.

Why tell a lot ? The lord of the monkeys shall give everything.

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COMMENTARY

XIII Taraṅga

1. He proclaims his intention to explain the Mantras of Śrī Hanumān. He analyses the Mantra.

Varāha=Ha
Indrasvara=Au
That with Indu=Haum
Hasapha–form itself
Agni=Ra

2. Jhiṇṭīśa Binduyutāḥ=having E, M Hence Hsphrem
Gadī=Kha
Pānta=Pha
Agni=Ra
Rudra=E
Indu=Bindu (M). Hence Khphrem.

3. Ha Sa Ra with Manu, Candra *i.e.* Au—M.
Hence Hsraum
Ha Sa Kha Pha Ra with Śiva and Indu. Hence Hskhphrem.
Ha Sa with Manu and Indu—Hsaum. After that.

4. Neyuta Hanumān—Hanumate
Hārdam=Namaḥ e.g.
Haum, Hsphrem, Khphrem, Hsraum Hskhphrem, Hsaum Hanumate Namaḥ.

5-6. The sixth one *i.e.* Hsaum is Bīja. The second one *i.e.* Hsphrem is Śakti.
Hraum–obeisance to the heart
Hsphrem Svāhā unto the head Khphrem
Vaṣaṭ unto the tuft etc.
He explains Varṇanyāsa–one by one everywhere.

7. He explains Padanyāsa—Ṣaḍ etc.
The two words—Hanumate and Namaḥ.

8-9. He explains Dhyāna—Bāla etc.
Vātātmajam—Hanuman.

10. In the petals. His names - Hanumān's names.

11-20. The names are Rāmabhakta etc.

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21-23. The wounds from missiles etc. should be smeared with the ashes three times inspired with Mantra. Then they become healed.

24. Dehacandanam—The sandal paste applied over the body. The ashes mixed with it. If given to a person he shall become subject to control.

25-31. Beginning with Īśāna etc. (verse 25) and ending with Tad Gṛham Ciram (verse 28) This constitutes one rite.

Bhūtāṁkuśataroḥ—of the tree Karañja or Ariṣṭa. With the root in the north-east side, the devotee shall make Hanumān's image of the size of the thumb Then it shall be inspilled with vital airs and worshipped with saffron. If the image is buried in a house, all calamities perish there and the house flourishes.

32-38. Śivāvitam—protected even by Śiva. If the devotee does like this he shall kill his enemy.

Beginning with Ardhacandra etc (verse 32) and ending with Ripum Uddhatam (verse 35) is one rite for killing [Māraṇa rite].

Unmatta=Dhattūra. Śeṣmātaka is a tree with smooth unctuous fruit.

Akṣa=Bibhītaka. The devotee shall perform Homas with the twigs of that tree.

Saptaghasrān=seven days.

39-40. Parādhīna - bound—he is released from fetters. The case of alienation etc. alienation, killing, driving. For that purpose the requisite Pallava (Explanatory Phrase etc.) should be written and the rite shall be performed in this manner. "Alienate so and so" in the case of alienation "kill so and so" in the case of killing etc. etc.

41-42. Kuberākṣa is a shrub with very small seeds bitter in taste.

43-45. The devotee shall acquire that grain in plenty with which he performs Homas. That man is sure to die, the dust from whose foot is used for Homa along with Mustard and Salt.

46-47. He explains the Mantra. The devotee is to draw three spiral lines in the shape of a tail. In the middle thereof he writes the name of the intended victim and encircles it with a number of "Ām". Beyond that he writes "Hum" in the eight petals.

48-50. Outside also he makes a circle and above it makes a

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square. The sides are extended and figures like trident are made therein within which he writes "Krom". In the Vajras (Inner cardinal edges) he writes Hsaum. All round, the Mālā Mantra (verses 54 et sq) is written and the whole figure is enclosed in three days.

51-53. Nabhi = Musk Tyaktāśa = one who fasts.

54-67. He explains the Mālā Mantra

Vāk = Aim

Haripriyā = Śrīm

Māyā with three long vowels—Hrām, Hrīm, Hrūm.

The five Kūṭas are in the Mūla Mantra mentioned before

Vāyu = Ya

The other things—form itself.

68-79. The Mālā Mantra as evolved in the 24 verses is as follows :

"Om Aim Śrīm Hrām Hrīm Hrūm Hsphrem Khphrem Hsraum Hskhphrem Hsaum Om Namo Hanumate Prakaṭa Parākrama Ākrāntadiṅmaṇḍala Yaśovitānadhavalīkṛta Jagattritaya Vajradeha Jvaladagni Sūryakoṭisamaprabha Tanūruha Rudrāvatāra Laṅkāpurī Dahanodadhilaṅghanadaśagrīva Śiraḥkṛtātaṅka Sītāśvāsanavāyusutāñjanāgarbhasambhūta Śrī Rāmalakṣmaṇānandakara Kapi Sainyaprākāra Sugrīva Sakhya Kāraṇa Vālinibarhaṇakāraṇa Droṇaparvatotpāṭanāśoka Vanavidāraṇā Kṣa Kumāra Kacchedana Vanarakṣākarasamūha Vibhañjana Brahmāstra Brahmaśaktigrasana Lakṣmaṇaśaktibhedanivāraṇa Viśalyauṣadhisamānayana Bālodita Bhānumaṇḍala Grasana Meghanāda Homa Vidhvaṁsana Indrajidvadhakāraṇa Sītārakṣaka Rākṣasī Saṅgha Vidāraṇa Kumbhakarṇādivadhaparāyaṇa Śrī Rāma Bhaktitatpara Samudra Vyomadrumalaṅghana Mahāsāmarthya Mahātejaḥ Puñjavirājamāna Svāmivacana Saṁpāditārjuna Saṁyugasahāya Kumāra Brahmacārin Gambhīra Śabdodaya Dakṣiṇāśāmārtaṇḍa Meruparvata Pīṭhikārcana Sakalamantrāgamācārya Mama Sarvagrahavināśana Sarvajvaroccāṭana Sarvaviṣavināśana Sarvāpattinivāraṇa Sarvaduṣṭanibarhaṇa Sarvavyāghrādibhayanivāraṇa Sarvaśatrucchedana Mama Parasyacatribhuvanapumstrī Napuṁsakātmaka Sarvajīvajātam Vaśayavaśaya Mamājñākārakam Sampādaya Sampādaya Nānānāmadheyān Sarvān Rājñaḥ Saparivārān Mama Sevakān Kuru Kuru Sarvaśastrāstraviṣāṇi

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Vidhvaṁsaya Vidhvaṁsaya Hrām Hrīm Hūm (3 times) Ehyehi Hsaum Hskhphrem Hsraum Khphrem Hsphrem Sarvaśatrūn Hana Hana Paradalāni Parasainyāni Kśobhaya Kṣobhaya Mama Sarva Kārya Jātam Sādhaya Sādhaya Sarva Duṣṭa Durjana Mukhāni Kīlaya Kīlaya Ghe Ghe Ghe Hā Hā Hā Hum Hum Hum Phaṭ Phaṭ Phaṭ Svāhā"

This Mālā Mantra is of 588 syllables.

80-81. He explains another Mantra. The last six syllables of 12 syllabled Mantra - Hanumate Namaḥ. The first Bīja is Haum. Leaving these two the remaining part constitutes the Pañcakūṭa Mantra *i.e.* Hsphrem, Khphrem, Hsraum, Hskhphrem, Hsaum.

82. He explains Ṣaḍaṅga Nyāsa. The word Hanumān etc. should be used in the dative. The respective Bīja also should be used in the beginning. This will be the Mantra for Ṣaḍaṅga Nyāsa e.g.

Hsphrem Hanumate obeisance to the heart
Khphrem Rāmadūtāya Svāhā unto the head
Hsraum Lakṣmaṇaprāṇadātre Vaṣaṭ unto the tuft etc.

83. As before *i.e.* as in the case of 12 syllabled one.

84. He explains another Mantra

Tāra=Om
Vāk=Aim
Kamalā=Śrīm
Māyā with three long vowels—Hrām, Hrīm Hrūm
"Namo Bhagavate Āñjaneyāya Mahābalāya Svāhā".

85-88. He explains Ṣaḍaṅga

Āñjaneyāya obeisance to the heart
Rudramūrtaye Svāhā unto the head.

89. He explains Dhyāna.

91-97. He explains various rites.

98. Dhruva=Om.

99-100. He explains the Mantra destructive of spleen

Sadyojāta=O
Pavanadvayam—Ya—Ya together with O—Yo Yo
Hanu—form itself
Śaśāṅkāḍhya Mahākāla=Ma+M=Mam
Kāmikā=Ta
Sanetrākriyā=Li

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Ṇānta=Ta
Mīna=Dha
Ga—form itself
Sāttvata=Dha
Gita Āyurāṣa—form itself
Lohita=Pa
Ruḍāha—form itself
Veda Netrākṣara=Having 24 syllables e.g.

"Om Yo Yo Hanumanta Phala Phalita Dhaga Dhagita Āyurāṣa Paruḍāha".

101. Plīharoga—Enlargement of the spleen. He explains rite destructive thereof.

103. In the fire brought about from the piece of rock in the forest The devotee shall warm seven times the stick from the branch of Badarī in the said fire.

104. If the piece of bamboo placed on the belly is hit with that stick the ailment gets healed.

105-109. He explains another rite. In the cloth of the shape of the tail—with the stylus made of the feather of the cuckoo Making the form of Hanumān with eight fragrant substances—The eighteen syllabled Mantra must be written in the belly of the image The cloth should be inspired with the Mantra and the head is tied with it. Thereby the devotee can defeat the enemies.

110. He explains the mystic diagram.

111-112. The eight syllabled Mantra and the Mālā Mantra are being explained presently.

113-114. Durodare—in the game of dice.

115. He explains the 8 syllabled Mantra—
Agni=Ra e.g.

"Om Hrām Hrīm Hrūm Hraim Hraum Hraḥ Om"

This is the eight syllabled one.

116-120. He explains the Mālā Mantra. The meaning of the Mālā Mantra :

O deity of adamantine body, of adamantine noose, of brown and tawny complexion, having the hair standing upright, of great strength, of red face, having the tongue resembling lightning, extremely fierce of terrible curved fangs, terrible one, striking hard, one who makes the great bridge for the destruction

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of the lord of Laṅkā, moving about like a great mountain, walking in the sky, come, come, O great lord of great strength and exploit, Terrifying one, command, come, come, of extremely terrible form, encircle with your long tail, strike the enemy strike Hum Phaṭ.

121. Bānanetrenduvarṇa—having hundred and twentyfive syllables.

122. The eight syllabled and the Mālā Mantra are independent of one another is indicated.

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XIV Taranga

1. Now I shall explain the Mantras of Mahāviṣṇu that can enable us to achieve all objects of desires Brahmā and others made use of them for worship and created different kinds of people.

2-4. The single syllabled Mantra of Narahari is Kṣraum. It is the wish yielding Kalpa tree for men. It becomes three syllabled when Hrīm or Om is used for Sampuṭa.

The sage for these Mantras is Atri and the metre is Gāyatrī. The deity is Nṛkesari (Narasimha).

The Bīja syllable with six long vowels is to be used for Ṣaḍaṅga Nyāsa for the three syllabled Mantra whether Māyā or Praṇava is used for Sampuṭa.

5. *Dhyāna Verse.* I worship Nṛhari who has three eyes with Sun, Moon and Fire, whose lustre is like that of the moon at the close of the days of cloud who holds the discus and the Pināka in the upper arms and Vara and Abhaya in the lower ones and who is adorened with the Moon.

6. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with ghee and milk pudding. He shall worship the deity in the pedestal having Vimalā etc. (as the Śaktis)

7-8. In the filaments the six Aṅgas are to be worshipped. In the petals of the four quarters Khageśvara (Lord of Birds—Garuḍa), Śaṅkara, Śeṣanāga and Śatānanda are to be worshipped. The aspirant devotee then worships Śrī, Hrī, Dhṛti and Puṣṭi in the corner petals. He shall worship the 32 Narasiṁhas in the 32 petals.

9-13. They are Kṛṣṇa, Rudra, Mahāghora, Bhīma, Bhīṣaṇa, Ujjvala, Karāla, Vikarāla, Daityānta, Madhusūdana, Raktākṣa,

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Piṅgalākṣa, Añjana, Dīptatejas, Sughoṇa, Suhanu, Viśvākṣa, Rākṣasānta, Viśāla, Dhūmrakeśaka, Hayagrīva, Ghanasvara, Meghanāda, Meghavarṇa, Kumbhakarṇa, Kṛtāntaka, Tīvratejas, Agnivarṇa, Mahogra, Viśvabhūṣaṇa, Vighnakṣama and Mahāsena. These are the 32 Simhas. In the square the devotee worships Indra and others as well as thunderbolt and other weapons.

14-15. The Mantra perfected thus can be capable of being used in efficacious rites. If the devotee performs 1008 Homas in water with three knotted Dūrvā grass all his calamities perish. This Homa is destructive of great calamities and it bestows all desired objects to men.

16. For the purpose of removing the grief caused by poisons the devotee shall duly place a water pot and repeat the Mantra a thousand and eight times. Then he shall pour the water over the victim of poison.

17. If man has to pass through a forest infested by thieves, tigers and serpents one shall continue to repeat this excellent Mantra. He need not be afraid of any evil consequences.

18. If any evil dream is seen at night the devotee shall pass the rest of the night repeating the Mantra certainly the bad dream shall become a good dream.

19. This Mantra destroys all ailments of ears, eyes, head and throat. The ashes inspired by this Mantra remove the affliction due to black magic.

20-24½. The devotee shall conceive himself as Narasimha and a fawn as the enemy. He shall catch hold of that fawn and cast it aside. The enemy will forsake his family and go in the direction the fawn is cast off. He will not return again.

For the destruction of the opponent in the scholarly discussion the devotee shall (enter the assembly) remembering Narasimha. In order to expiate for the sin of killing (the opponent) the devotee shall repeat the Mantra ten thousand times.

For obtainig the desired prosperity and its further augmentation the devotee shall perform thousand Homas with the flowers, fruits or twigs of Bilva.

For the sake of getting sons the devotee shall perform Homas with the fruits of the Putrajīva tree in the fire kindled with the twigs of the same tree.

The devotee shall continuously eat every morning for a year

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either Brāhmī or Vacā inspired hundred times with the Mantra. He shall become the master of many lores.

Why tell much ? Narahari is the bestower of all desired benefits of human beings.

25-27. Now a Mantra of Narahari that removes all fears and accomplishes everything desired is being mentioned. It is of eight syllables as follows :

"Jaya Jaya Śrī Nṛsimha"

The sage of this Manta is Brahmā and the metre is Gāyatrī. The deity is Nṛkesarī.

Im is the Śakti and Ham is the Bījam.

The Ṣaḍaṅga Nyāsa is to be performed with Hām Hīm Hum Haim Haum and Haḥ.

28. *Dhyāna Verse*. Protect (everyone) O Viṣṇu, the glorious one, O lord with the form of Man-Lion, the sole kinsman of the universe, the bluenecked one, the ocean of mercy, the lord who manifests himself through the Sāman Mantras, one with the sun, the moon and the fire for eyes, the lord armed with Pināka bow, O lord of Ramā with the moon for adornment of the crest.

29. After meditating thus the devotee shall repeat the Mantra eight hundred thousand times and perform eight thousand Homas in the fire with milk pudding.

30-32. The 31 syllabled Mantra is as follows:

"Om Śrīm Hrīm Jaya Lakṣmīpriyāya Nityapramuditacetase Lakṣmī Śritārdha Dehyāya Śrī Hrīm Namaḥ"

The sage of this Mantra is the lotus-born deity Brahmā ; the metre is Atijagatī ; and the deity is Śrī Narakesarī.

Śrīm is the Bīja and Hrīm is the Śakti. The Ṣaḍaṅga is with Śrīm (with 6 long vowels).

33. *Dhyāna Verse*. May Lord Narahari be for our joy. He is surrounded in front and other sides with the groups of Devas the chief of whom are the Vasus, in the milk ocean, he holds in the lower arms the conch and the discus, and in the upper arms the club and the lotus, he is white in complexion, he has three eyes, he shines, gloriously with the hood of the Lord of Serpents for his umbrella, he is clad, handsomely in yellow garments, his body is embraced by Lakṣmī and he is blue-throated.

34-36. After meditating thus the devotee shall repeat the

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Mantra three hundred and sixty thousand times and perform three thousand and six hundred Homas in the sacred fire with Mallikā flowers soaked in honey. He shall worship in the pedestal mentioned before.

In the first Āvaraṇa the Aṅgas are to be adored. Then (in the second Āvaraṇa) these Śaktis are to be worshipped—They are Bhāsvatī, Bhāskarī, Cintā, Dyuti, Unmīlinī, Ramā, Kānti and Ruci (in the other Āvaraṇa) Indra and others with their respective weapons are to be worshipped.

37. When the Mantra has been effectively realized thus, the devotee becomes capable of destroying as well as blessing. He shall attain everything desired by performing Homas with the flowers of Mallikā.

38-44. The next Mantra is of ninety-nine syllables as follows: "Om Kṣraum Namo Bhagavate Narasimhāya, Om Kṣraum Matsyarūpāya, Om Kṣraum Kūrmarūpāya, Om Kṣraum Varāharūpāya, Om Kṣraum Nṛsimharūpāya, Om Kṣraum Vāmanarūpāya, Om Kṣraum Om Kṣraum Om Kṣraum Rāmāya, Om Kṣraum Kṛṣṇāya, Om Kṣraum Kalkine Jaya Jaya Śālāgrāmanivāsine Divyasimhāya Svayambhuve Puruṣāya Namaḥ Om Kṣraum" [Daśavatāra Nṛsimhā Mantra].

The sage of this ninety-nine syllabled Mantra is Atri, the metre is Atijagatī; the deity is the incarnation of the Man-Lion. The Bīja is mentioned before (*i.e.* Kṣraum) and Om is the Śakti. The Ṣaḍaṅga Nyāsa is to be performed with the Bīja with the six long vowels. Thereafter he shall meditate on the Lord stationed in the Milk-ocean.

45. *Dhyāna Verse.* May the compassionate Nṛkesarī bestow auspiciousness. He resembles a thousand moons (in brilliance); his eyes are eager to look at Lakṣmī and he is surrounded on all sides by the ten incarnations.

46-47. The Mantra is to be repeated ten thousand times and a thousand Homas are to be performed with milk pudding. As before the Aṅgas are to be worshipped in the pedestal. Thereafter the ten incarnations beginning with the fish, the guardians of the quarters and their weapons are to be worshipped. The special rites are as mentioned before when the Mantra has been adequately practised to be capable of according supernatural powers.

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48-51. *Abhaya Nṛsiṁha Mantra.* This mantra is of sixty-two syllables as follows :

"Om Namo Bhagavate Narasimāya Namastejastejase Āvirāvirbhava Vajra Nakha Vajra Daṁṣṭra Karmāśayān Randhaya Randhaya Tamo Grasa Grasa Svāhā Abhayamātmani Bhūyiṣṭhā Om Kṣraum"

The sage of this Mantra is Śuka. The metre is as before. The deity is Abhaya Nārasiṁha. The other factors are as before.

Now Gopāla Mantras are being explained. They enable us to realize our cherished desires.

52 The ten syllabled Gopāla Mantra is as follows :

"Gopījana Vallabhāya Svāhā"

It bestows the benefits desired.

53. The sage of this Mantra is Nārada. The metre is Virāṭ and Kṛṣṇa in the deity, Klīm is the Bīja and Svāhā is the Śakti.

54-55. This has only Pañāṅga Nyāsa as follows :

Obeisance unto the heart, unto Ācakra
Svāhā unto the head, unto Vicakra
Vaṣaṭ unto the tuft, unto Sucakra
Hum unto the armour, unto Trailokya Rakṣaṇacakra
Phaṭ unto the Astra, unto Asurāntakacakra.

56-57. At the outset the devotee utters the Mūla Mantra three times and performs Nyāsa all over the body. Then he must perform Varṇa Nyāsa. Each syllable of the Mantra is uttered with Anusvāra and Om at the beginning and after (As a Sampuṭa). The places for Nyāsa are head, eyes, ears, nose, mouth, heart, belly, penis, knees and feet and the word Namaḥ is added with all of them e.g.

Om Gom Namaḥ—on the head
Om Pīm Namaḥ—on the eyes
Om Jam Namaḥ—on the ears etc. etc.

58. *Dhyāna Verse.* One should remember the unborn immortal Govinda playing on the flute. He is stationed on an eight petalled red lotus above a gem set pedestal beneath the Kalpa tree in the sylvan surroundings of Vṛndāvana. He is clad in yellow garments. He has the lustre of the cloud. He has a number of ornaments. He is surrounded by cows cowherds and cowherdesses and accompanied by sages. He is as handsome as the god of love.

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59. After meditating thus he shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with lotuses He shall worship Nanda's child on the Vaiṣṇava pedestal.

60-63. The four Aṅgas beginning with the heart should be worshipped in the corners south-east etc. and the Astra in the quarters. The devotee then worships the crowned queens (of Kṛṣṇa) in the petals. They are Rukmiṇī, Satyabhāmā, the daughter of Nagnajit, Kālindī, Mitravindā, Lakṣmaṇā, Jāmbavatī and Suśīlā. The eight queen should be conceived as gold complexioned and having diverse kinds of ornaments and garlands.

At the tips of the petals Vasudeva, Devakī, Nandagopa, Yaśodā, Balabhadra, Subhadrā, the cowherds and the cowherdesses should be worshipped.

Thereafter Indra and the other guardians of the quarters and the thunderbolt and other weapons should be worshipped.

64. When the Mantra has been perfectly realized thus the devotee can go ahead with the rites for the realization of his desires.

In order to quell fevers the devotee shall perform pieces of Guḍūcī in the fire.

65-69. In order to accomplish the estrangement between two friends, the devotee shall meditate on Kṛṣṇa as being angry with Balabhadra and Rukmiṇī engrossed in playing the game of dice and perform the Homas with balls of dried cowdung.

For the quelling of enemies the devotee shall at night perform ten thousand Homas with the twigs of Akṣa trees smeared with margosa oil.

The intelligent devotee shall repeat the Mantra ten thousand times meditating on Hari, identifying himself with the lord and the enemy with Kāmsa who had been dragged (by the lord) and who slipped down from his conch with vital airs extinct and perform ten thousand Homas at night with the twigs from the tree corresponding to the star of the enemy [IX-50]. If this is properly done even the fierce enemy shall die.

For the purpose of achieving learning, the man shall perform a hundred thousand Homas with the Palāśa flowers.

70-72. The intelligent devotee shall regularly perform Homas with rice grains mixed with mustard and also with white

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flowers etc. At the end of seven days he shall apply the ashes thereof on his forehead and head. This enables him to exercise a fascinating control over groups of young women instantaneously young women doing like this shall control men.

If flowers, garments collyrium, betel leaf, sandal paste etc. inspired thousand times with this Mantra is given to anyone he shall erelong come under the influence of the devotee along with his sons, kinsmen and cattle-wealth.

73. He who meditates oṅ Hari stationed in Vṛndavana and engaged in singing along with the cowherd lasses and performs Homas with the twigs of Apāmārga shall fascinate the entire universe.

74. The devout man shall meditate on Kṛṣṇa engaged in Rāsakrīḍā and repeat the Mantra ten thousand times. He shall marry the girl of his choice within six months.

75. The girl who meditate on Hari seated on the Kadamba tree and repeats the Mantra thousand times (everyday) shall obtain the desired husband within a Maṇḍala (49 days).

76-77. By performing Homas with the leaves, fruits or twigs of the Bilva tree mixed with honey or with lotuses mixed with sugar the devotee shall be the lord of wealth.

Why tell much ? Kṛṣṇa is the bestower of all objects to men.

I shall now explain another Mantra of Govinda that bestows desired things to men.

78-80. The eight syllabled Mantra of Govinda is as follows :

"Klīm Hṛṣī Keśāya Namaḥ"

It bestows everything desired.

The sage of this Mantra is Sammohananārada, the metre is Gāyatrī and the deity is Trailokyamohana.

The Ṣaḍaṅga Nyāsa is to be performed with the Klīm. Bīja in combination with the six vowels (long).

81. *Dhyāna Verse*. One shall meditate on Hari clad in yellow garments. He is seated on the lofty shoulders of the king of birds (Garuḍa) perched on the roots of the Kalpa tree; he holds in his four right hands the floral arrow, lotus, goad and the conch and in the left hands the sugarcane bow, noose, discus and the club; his body is hold in embrace by the daughter of the ocean (*i.e.* Lakṣmī) and he is adorned with flowers, different kinds of ornaments and red sandal paste.

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82-83. After meditating thus the devotee shall repeat the Mantra one million and two hundred thousand times and perform twelve thousand times the Homas with Palāśa flowers soaked in three sweets (honey, ghee, sugar). Thereafter he shall offer libations as many times (twelve thousand times). Then he shall worship in the pedestal mentioned before. The worship of Garuḍa is with the Mantra "Pakṣirājāya Svāhā".

84-87. Thereafter he shall begin these worships of the ancillaries as follows :

The crown is to be worshipped in the head, the earrings in the ears, the weapons discus etc. in the hands, Śrīvatsa and Kaustubha in the heart, the garland of Sylvan flowers in the neck, the yellow garment in the hips and Śrī in the left side.

Thereafter the Aṅgas are to be worshipped in the inter-quarters such as south-east etc. and in all the quarters (collectively).

The four arrows are worshipped in the quarters and the fifth one in all the corners.

Afterwards the Śaktis beginning with Lakṣmī are to be worshipped. They are: Lakṣmī, Sarasvatī, Rati, Prīti, Kīrti, Kānti, Tuṣti and Puṣṭi.

Afterwards Indra and others as well as thunderbolt and other weapons are to be worshipped.

88-89. The devotee shall offer hundred libations everyday in the morning with waters along with Vijayā flowers. Within a mouth he will realize his desired objects.

The devotee shall perform ten thousand Homas with ghee and the residue ghee should be inspired ten thousand times with the Mantra. If a woman offers this ghee to her husband for drinking he will come under her control.

90. "Klīm" is a single syllabled Mantra. The mode of worship with this Mantra is the same as mentioned before. It is a leader among mantras and especially efficacious in the case of enchanting lovely women.

91. The twelve syllabled Mantra is as follows :

"Śrīm Hrīm Kṛṣṇāya Govindāya Svāhā".

92-93. The sage of this Mantra is Brahmā the metre is Gāyatrī and the deity is Kṛṣṇa. The Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split at 1, 1, 1, 3, 4

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and 2. The mode of worship of this Mantra is as mentioned before.

Now I shall mention another Mantra of sixteen syllables, that facinates all the words.

94-95. It is as follows :

"Om Namo Bhagavate Rukmiṇīvallabhāya Svāhā"

The sage of this Mantra is Nārada, the metre is Anuṣṭup and the deity is Hari the lover of Rukmiṇī. The five Aṅga Nyāsas are to be performed with the syllables of the Mantra split at 1, 2, 4, 7 and 2.

96. *Dhyāna Verse.* Oye all, resort to Kṛṣṇa for the achievement of everything desired. He has held his wife in embrace with his hand holding the Cintāmaṇi stone. He is embraced by his wife with her hand holding the lotus. In the (other) hand he holds a golden stick. He is clad in yellow garments and wears many ornaments.

97-98. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with lotuses. Hari is to be worshipped along with the worship of the Aṅgas, Nārada, Indra, the thunderbolt etc.

The following are to be worshipped in the quarters and Garuḍa in front. They are Nārada, Parvata, Jiṣṇu, Niśaṭha, Uddhava, Dāruka, Viṣvaksena and Śaineya.

99-103. The eight syllabled Mantra is as follows :

"Klīm Govallabhāya Svāhā"

The sage is Dhātā, the metre is Gāyatrī and the deity is Kṛṣṇa The Pañcāṅga Nyāsa is to be performed with pairs of syllables (the first four cases) and collectively in the case of Astra.

100. *Dhyāna Verse.* I worship Hari the five year old son of Yaśoda who is running about in the cowherds' colony of Vraja who has fascinated the celastial damsels by means of his handsome features, whose playful pranks are eagerly witnessed by the groups of women and who is bedecked in anklets and other ornaments.

The devotee shall repeat the Mantra eight hundred times and perform eight thousand Homas with the excellent twigs of Brahma Vṛkṣa (Palāś). The Aṅgas are to be worshipped as before. Then in the quarters and interval spaces the followin

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are to be worshipped viz.—Vāsudeva, Saṁkarṣaṇa, Pradyumna, Aniruddha, Rukmiṇī, Satyabhāmā, Lakṣmaṇā and Jāmbavatī.

Thereafter Indra and others are to be worshipped as well as thunderbolt and other weapons.

When the Mantra has thus been perfectly realized the devotee shall become the abode of riches.

104-105. The four syllabled Mantra is as follows :

"Klīm Kṛṣṇa Klīm"

The sage of this Mantra is Nārada, the metre is Gāyatrī and the deity is Kṛṣṇa.

The Ṣaḍaṅga Nyāsa has to be performed with Klīm is conjunction with the six long vowels.

Then the devotee should think of Hari as seated on the lotus growing from the root of Kalpa Vṛkṣa.

106. *Dhyāna Verse.* I shall meditate on the lord showered with heaps of gems coming out from the highly excellent sprouts of Kalpa tree. He is clad in two clothes resembling gold. He is in the act of eating curds, butter and milk pudding.

107-109. The devotee shall repeat the Mantra four hundred thousand times and perform fourty thousand Homas with the fruits of the Bilva tree. He shall adore the Aṇgas as before.

The Nidhis (treasures) Mahāpadma, Padma, Śaṅkha, Makara, Kacchapa, Mukunda, Kunda and Nīla shall be worshipped in the quarters.

Indra and others as well as thunderbolt and other weapons also should be worshipped thereafter.

The Mantra that becomes perfectly realized thus by means of Japa etc. is like another treasure.

110-112. In the case of all these Mantras the devotee can perform those rites for the realization of specific desires as mentioned in connection with the ten-syllabled Mantra.

Now I shall mention the 32 syllabled Mantra in the Anuṣṭup metre, that bestows sons. The Mantra is :

"Devakī Suta Govinda Vāsudeva Jagatpate Dehi Me Tanayam Kṛṣṇa Tvāmaham Śaraṇam Gataḥ".

113. The sage of this Mantra is Nārada, the metre is Anuṣṭup, and the deity is Kṛṣṇa the bestower of sons. The five Aṅgas Nyāsas are to be performed with the feet severally and the whole Mantra collectively.

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114. *Dhyāna Verse.* The son of Vasudeva is to be remembered as handing over his sons to a brahmin after having brought them from the middle of the ocean, seated in a Chariot in the company of Vijaya (*i.e.* Arjuna).

115. The Mantra has to be repeated a hundred thousand times. The Homas are to be performed thousand times with gingelly seeds mixed with sugar. The procedure for worship as before. This Mantra is the bestower of sons to men.

116. The five syllabled Mantra that removes poison is as follows :

"Kṣipa Om Svāhā".

117. The sage of this Mantra is Ananta; the metre is Paṅkti and the lord of birds is deity. Praṇava is the Bīja and Svāhā is Śakti.

118-123. The requisite Mantras for the Ṣaḍaṅga Nyāsa are as follows :

"Jvala Jvala Mahāmati Svāhā" obeisance to the heart

"Garuḍa Cūḍānana Svāhā" Svāhā unto the head

"Garuḍa Śkhe Svāhā" Vaṣaṭ unto the tuft

"Garuḍa Prabhañjaya Prabhañjaya, Vitrāsaya Vitrāsaya, Vimardaya Vimardaya Svāhā" Hum unto the armour.

"Ugrarūpadhara Viṣahara Bhīṣaya Bhīṣaya Sarvam Daha Daha Bhasmī Kuru Kuru Svāhā" Vauṣaṭ unto the three eyes.

"Apratihatā Pratihata Śāsana Hum Phaṭ Svāhā" Phaṭ unto the Astra.

The Nyāsas of the syllables are on the foot, hips, heart, mouth and the head.

124. *Dhyāna Verse.* I resort to the spottess holy king of the birds who resembles molten gold in colour, who has made the group of serpents his ornaments, who subdues instantaneously all the terrible poisons of the men who remember him in whose back lies a serpent shaking (with fear) who holds Vara gesture in his right hand and fearlessness in his left and who utters the Sāman songs by means of his wings.

125-128. The devotee shall repeat the Mantra five hundred thousand times and perform fifty thousand Homas with gingelly seeds. He shall worship in the Mātṛkā Padma, Garuḍa of the vedic form.

In the middle of the pericarp he worships the Aṅgas and the

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serpents in the petals. They are Ananta, Vāsuki, Takṣaka, Karkoṭaka, Padma, Mahāpadma, Śaṅkhapāla and Kulika.

Then he shall worship Indra and others along with their weapons thunderbolt etc.

When the Mantra is perfectly realized thus the devotee will be able to destroy the two types of poisons originating from the mobile beings as well as immobile beings.

129-130. The devotee with great reverence for Viṣṇu shall worship the lord of the birds constantly. He shall defeat all enemies and be happy with all sorts of enjoyments. Served even by kings he will live for many years. At the extinction of the body he will attain merging with Śrī Nātha (Lord Viṣṇu).

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COMMENTARY

XIV Taraṅga

1. He proclaims his intention to explain Viṣṇu Mantras.

2. Meru=Kṣa Kṛśānu=Ra
Anugraha=Au Indu=M
Hence –Kṣraum.

3-4. Māyā=Hrīm. Sampuṭa with Hrīm as well as with Praṇava. Hence two Mantras with three syllables each.

5. He explains the Dhyāna. The lord has the sun, moon and fire as his three eyes. Ghanavirāma=Autumn. The moon then. The lord has the lustre of the moon. There is a reading Ghanasamānagala meaning blue throated. In the reading Śaśi Saprabham it means having lustre similar to that of the moon. In the upper right and left hands (he holds) discus and Pināka bow. In the lower ones the gestures of boon and fearlessness. Indudharam=Moon crested.

6. Vimalā and others have been mentioned.

7. Śatānandam=Brahmā.

8. Tāvataḥ=32 in number.

9-13. He enumerates them—Kṛṣṇa etc.

14-17. He explains the rites—Sahasra etc.
Śataparvā=Dūrvā grass.

18-21. If he has a bad dream at night he shall repeat the Mantra and pass the rest of the night. That bad dream shall bestow the benefit of a good dream.

22. As relevant to the context he explains the expiatory rite for the sin of killing. The devotee shall repeat the Mantra ten thousand times for adoring for the indulgence in black magic and consequent sin.

23-25. For the acquisition of sons the devotee shall perform Homas with Putrajīva fruits in the fire kindled with the twigs of the Putrajīva tree.

26. He explains another Mantra *i.e.*
"Jaya Jaya Śrī Nṛsimha" (Be Victorious, O Manlion).

27. Netram=I—Śakti

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Viyat=Ha – Bījam

Both of them with M added.

The Ṣaḍaṅga has to be perform with Ha in combination with the six long vowels *i.e.*

Hām for Hṛdaya (heart) Hīm for head etc.

28. *Dhyāna Verse.* Sāmnām (of Sāman mantra) Rājā=Lord or one who shines in the Sāman Verses. That means the lord becomes perceptible when Sāman Mantras are sung. Tīvrakara=Sun. The word Pināka Pāṇi is comprehensive. It includes boon fearlessness and discus as well. Beginning with the left upper hand and ending with the right upper hand the weapons held are Pināka, fearlessness, boon and discus.

29. The worship with this Mantra as well as the special rites etc. same as in the case of the single-syllabled Mantra.

30. He explains another Mantra

Tāra=Om

Padmā=Śrīm

Hṛllekhā=Hrīm.

31. Ramā and Māyā=Śrīm and Hrīm. The rest form itself. Therefore the Mantra is—

"Om Śrīm Hrīm Jaya Lakṣmī Priyāya Nityapramudita Cetase Lakṣmī Śritārdha Dehāya Śrīm Hrīm Namaḥ"

Padma Bhava=Brahmā.

32. Adrijā=Hrīm. Śrīm Bīja with the six long vowels Śrām, Śrīm, Śrūm etc.

33. He explains Dhyāna. In the Śveta island in the milk ocean. He is surrounded by Vasus and other groups of gods in front as well in the directions. In front by the Vasus. In the right by Rudras. In the west by the Ādityas. In the left by Viśvedevas.

In the lower left and right hands the conch and the discus. In the upper – the club and the lotus. Sita=having the colour of the moon. He is brilliantly illuminated by the hood of Śeṣa acting as the Umbrella.

May Nṛsimha of this nature be for my pleasure.

38-39. He explains another Mantra. The Bīja of Nṛhari is Kṣraum.

40. Triḥ=Three times—The Praṇava and the Bīja.

41. Sanetrā Dīrghā=Na+I=Ni.

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42. Ṅntima=ending in the dative case.

43. Navanavatyarṇa=Having 90 syllables. The Mantra is as follows :

"Om Kṣraum Namo Bhagavate Narasimhāya Om Kṣraum Matsyasvarūpāya Om Kṣraum Kūrmarūpāya, Om Kṣraum Varāharūpāya Om Kṣraum Nṛsimharūpāya Om Kṣraum Vāmanarūpāya Om Kṣraum Om Kṣraum Om Kṣraum Rūpāya Om Kṣraum Kṛṣṇāya Om Kṣraum Kalkine Jaya Jaya Śālagrāma Nivāsine Divyasimhāya Svayambhuve Puruṣāya Namaḥ Om Kṣraum"

Avatāravān=The deity is Nṛsimha of ten incarnations.

44-47. Om Kṣraum is the Bīja. Ādyā=Om. Om is the Śakti. The Aṅga Nyāsa is with Kṣrām, Kṣrīm etc.

48. He explains another Mantra Hṛt=Namaḥ.

49. Vahneḥ Kalatram=Svāhā.

50. Bījam=Kṣraum. The Mantra is:

"Om Namo Bhagavate Narasimhāya Namastejastejase Āvirāvirbhava Vajra Nakha Vajra Daṁṣṭra Karmāśayān Randhaya Randhaya Tamo Grasa Grasa Svāhā Abhayamātmani Bhūyiṣṭhā Om Kṣraum"

51. Anyat—other things—Pūjā etc.

52. He explains Gopāla Mantra. Agni Sundarī=Svāhā. The Mantra is –

"Gopījana Vallabhāya Svāhā".

53. The metre is Virāṭ. Klīm is the Bīja. Svāhā is Śakti.

54-54. Ācakrāya—heart
Vicakrāya—head
Trailokya Rakṣaṇacakrāya - armour
Sucarkrāya—tuft
Asurāntakacakrāya—Astra.

56. He explains Varṇa Nyāsa.

57. With Tāra for Samputa. Hence
Om Gom Om obeisance—on the head
Om Pīm Om obeisance—in the eyes.

58. *Dhyāna Verse.* He explains Dhyāna. The devotee should meditate on the lord seated on the red eight petalled lotus on the same gem set pedestal beneath the Kalpavṛkṣa in the forest of Vṛndāvana Jīmūtābham=Resembling cloud—dark complexioned. He is more handsome than even god of Love.

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61-62. Arkajā=Kālindī.

63-67. The cowherds as well as cowherdesses.

68-70. Kaṁsa had slipped down from the conch and his life was extinct. He was dragged also The enemy should be meditated upon thus. He shall perform Homas with the twigs of the tree corresponding to the Birth Star of the enemy. Those trees have been enumerated [IX-50].

71-74. That group of young women can enchant men.

75-77. Maṇḍala=49 days. In the course of those days she will get the desired lover.

78. He explains another Mantra—

Kāma=Klīm
Viyat=Ha
Recikāḍhya=Having Ṛ. Hence Hṛ
Pītā=Ṣa
Vāmākṣi Samyutā=Having Ī *i.e.* Ṣī
Cakrī=Ka
Jhiṇṭīśa=E mounting it. Hence Ke
Baka=Śa
Anantānvita—Having Ā. Hence Śā
Marut=Ya

79. Hṛdayam=Namaḥ. The Mantra is
"Klīm Hṛṣīkeśāya Namaḥ"

80. He explains Ṣaḍaṅga—
Klām for heart. Klīm for head etc.

81. *Dhyāna Verse.* He explains Dhyāna. He is seated on Garuḍa stationed beneath the Kalpa tree. In the right hands—Arrow, lotus, goad and conch. The other weapons to the other hands.

82. Sūryalakṣa=One million two hundred thousand.

83-89. Ṭhadvayam=Svāhā.

90. He explains another Mantra. Klīm is Gopāla Mantra. Paricaryā – Worship is like that of the eight syllabled one. This Mantra is capable of attracting women.

91. He explains another Mantra

Ramā=Śrīm
Bhavānī=Hrīm
Kandarpa=Klīm
Smṛti=Ga

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Oyutā—having O Hence Go

The Mantra is—

"Śrīm Hrīm Klīm Kṛṣṇāya Govindāya Svāhā".

92-93. He explains Ṣaḍaṅga Nyāsa. Dharā – one.

94. He explains another Mantra e.g.

"Om Namo Bhagavate Rukmiṇī Vallabhāya Svāhā"

95. Pañcāṅga is explained.

96. *Dhyāna Verse.* He explains Dhyāna. The beloved is held in embrace by him with his hand holding the gem Cintāmaṇi. He himself is hold in embrace by his wife holding the lotus in her hand. The right hand holds golden beton.

97-98. Aṅgaiḥ—*i.e.* Nārada and others, Indra and others, thunderbolt etc.

99. He explains another Mantra *i.e.*

"Klīm Go Vallabhāya Svāhā"

The metre is Gāyatrī. The deity is Kṛṣṇa. The sage is Brahmā. Pañcāṅga is explained

Klīm Go – heart

Valla - head

Bhāya—tuft

Svāhā – armour

With the entire Mantra—Astra.

100. *Dhyāna Verse.* He explains the Dhyāna. He has fascinated the divine damsels by means of his handsome features.

101-102. Brahmavṛkṣa – This is Palāśa tree.

103. Saṁkrandana and others - Indra and others.

104-105. He explains another Mantra

"Klīm Kṛṣṇa Klīm"

Vedākṣara—having four syllables.

106. *Dhyāna Verse.* He explains Dhyāna

Kalpadroḥ – of the Kalpa tree

Prasikta - showered.

111-113. He explains another Mantra (in verse form) :

Devakīsuta Govinda Vāsudeva Jagatpate !

Dehi Me Tanayam Kṛṣṇa Tvāmaham Śaraṇam Gataḥ !!

114. *Dhyāna Verse.* He explains Dhyāna. Vijayena= Accompanied by Arjuna. He brought the sons of the brahmin from the middle of the ocean and handed over to the brahmin. The lord should be meditated thus.

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116-117. In the context of Hari he explains the Mantra of Garuḍa the lords of vehicle

Nṛsiṁha=Kṣa

Mādhavārūḍha=Having I Hence Kṣi

Lohita=Pa

Nigamādimā=Om

Kṛśānubhāry—Svāhā.

118. He explains Ṣaḍaṅga Nyāsa

Jvala Jvala Mahā Mati Svāhā—heart

Garuḍa Cūḍānana Svāhā—head.

119-120. Garuḍa Śikhe Svāhā—Tuft

Garuḍa Prabhañjaya Prabhañjaya Prabhedaya Prabhedaya Vitrāsaya Vitrāsaya Vimardaya Vimardaya Svāhā—Hum.

121-123. Ugrarūpadhara Sarvaviṣahara Bhīṣaya Bhīṣaya Sarvam Daha Daha Bhasmī Kuru Kuru Svāhā—the three eyes

Apratihata Balāpratihata Śāsana Hum Phaṭ Svāhā—Astram

He explains Varṇa Nyāsa—Pāda.

124. *Dhyāna Verse*. He explains Dhyāna. He suppresses instantaneously the poison of all the men who remember. Vara in the right hand. By means of his wings he utters the songs of Bṛhadrathantara and other Sāmans. Because in the Veda it is mentioned that the Bṛhadrathantaras are his wings.

126-127. The Mantra of the pedestal is –

"Pakṣirājāya Svāhā".

128-129. Garaladvayam the two kinds of poison - viz. that which arises from mobile being and immobile beings.

130. Dharaṇīdhavaiḥ—By kings. He will be served by them because of his longevety. On death he will attain merging with Hari.

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XV Taraṅga

1-3. Now I shall explain the Mantra of Sungod that dispels ailments and poverty. The ten syllabled Mantra of Raṿi (Sungod) is as follows :

"Om Hrīm Ghṛṇiḥ Sūrya Ādityaḥ Śrīm"

The sage of this Mantra is Devabhāga; the metre is Gāyatrī and the deity is Sungod, the lord of the day. Hrīm is the Bīja and Śrīm is Śakti. The application is for the realization of cherished desires.

4-8. The Ṣaḍaṅga Nyāsa is to be performed as follows :

(a) Satyatejo Jvālāgaṇe Hum Phaṭ Svāhā—obeisance to the heart
(b) Brahmatejo Jvālāgaṇe Hum Phaṭ Svāhā—Svāhā unto the head
(c) Viṣṇutejo Jvālāgaṇe Hum Phaṭ Svāhā—Vaṣaṭ unto the tuft
(d) Rudratejo Jvālāgaṇe Hum Phaṭ Svāhā – Hum unto the armour
(e) Agnitejo Jvālāgaṇe Hum Phaṭ Svāhā—Vauṣaṭ unto the three eyes
(f) Sarvatejo Jvālāgaṇe Hum Phaṭ Svāhā—Phaṭ unto Astra.

Thereafter the devotee performs Aṣṭāṅganyāsa as follows :

(a) Hrīm Om Śrīm obeisance to the heart
(b) Hrīm Ghṛm Śrīm ,, ,, Svāhā unto the head
(c) Hrīm Ṇim Śrīm ,, ,, Vaṣaṭ unto the tuft
(d) Hrīm Sūm Śrīm ,, ,, Hum unto the armour
(e) Hrīm Ryam Śrīm ,, ,, Vauṣaṭ unto the three eyes
(f) Hrīm Ām Śrīm ,, ,, Phaṭ unto the Astra
(g) Hrīm Dim Śrīm obeisance unto the belly—in the belly
(h) Hrīm Tyam Śrīm ,, ,, Pṛṣṭha (back)—back.

Thereafter the devotee performs the Pañcamūrti Nyāsa (five

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forms) with the dative forms of Āditya, Ravi, Bhānu, Bhāskara Sūrya as follows :

(a) Om ḷm obeisance to Āditya – on the head
(b) Om ṛm „ „ Ravi—on the mouth
(c) Om um „ „ Bhānu—in the heart
(d) Om im „ „ Bhāskara—on the penis
(e) Om am „ „ Sūrya—on the feet

Thereafter the devotee performs Varṇanyāsa as follows :

(a) Om Hrīm Om Śrīm Namaḥ—on the head
(b) Om Hrīm Ghṛm Śrīm Namaḥ – on the mouth
(c) Om Hrīm Ṇim Śrīm Namaḥ—on the neck
(d) Om Hrīm Sūm Śrīm Namaḥ—in the heart
(e) Om Hrīm Ryam Śrīm Namaḥ—in the belly
(f) Om Hrīm Ām Śrīm Namaḥ – in the navel
(g) Om Hrīm Dim Śrīm Namaḥ – in the calves
(h) Om Hrīm Tyam Śrīm Namaḥ – on the feet

9-14. Afterwards the devotee performs the three Maṇḍala Nyāsas of lunar, solar and fiery regions as follows :

(a) Am Ām Im..... Aḥ (16 vowels) obeisance to the Maṇḍala (zone) of the Moon – (from the tuft to the neck)
(b) Kam Kham Gam..... Mam (25 letters) obeisance to the Maṇḍala of the Sun – (from the neck to the navel)
(c) Yam Ram Lam..... Kṣam (10 letters) obeisance to the Maṇḍala of the fire – (from the ṇavel to the foot).

Thereafter the devotee proceeds to perform Agniṣomātmaka Nyāsa.

(A) Am Ām ..... Ṭham (28 letters) obeisance to the Maṇḍala of Soma (from the head to the foot)
(B) Ḍam Ḍham..... Kṣam (23 letters) obeisance to the Maṇḍala of Vahni (from the heart to the feet)

This Nyāsa is the bestower of all supernatural powers.

15. *Hamsa Nyāsa.* Then the devotee shall perform Hamsa Nyāsa as follows :

This is an extensive Nyāsa covering the whole of the body. All the letters of the alphabet are uttered with "M" added then "Hamsaḥ Puruṣātmane Namaḥ" viz. "Am Ām Im Īm ..... Kṣam Hamsaḥpuruṣātmane Namaḥ".

16-18. The Nyāsa next to be performed is the Navagraha Nyāsa (for the nine Planets). Two sets of eight vowels, five sets

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of five consonents and then two sets of four consonents are uttered first with "M" then the name of the planet with dative case and then Bhagavate Namaḥ. The places are respectively Ādhāra, penis, navel, heart, neck, mouth, middle of the eye-brows, forehead and cerebral aperture. (The full details are given in the Commentary).

After that the devotee once again performs the Hamsanyāsa, Agnīṣomanyāsa and Maṇḍalatraya Nyāsa. Now the order of these Nyāsas in reversed. The Vyāpaka (extensive) Nyāsa is to be performed with the Mūla Mantra.

19. *Dhyāna Verse.* I resort to the virtuous three eyed lord, Sun god who is seated in the pink coloured lotus, whose body is constituted by the three Vedas, who holds a lotus in each of his upper hands and the gestures of Abhaya and Dāna (Donation), who has the lustre of coral, who wears armlet, bracelet necklace and bangles, who has shining earnings in the ears and who is the cause of the creation maintenance and destruction of the worlds.

20. After meditating, the devotee repeats the Mantra one million times, performs Homas one hundred thousand times with lotuses and gingelly seeds and offers libations. Thereafter he shall feed brahmins.

21-27. At the time of the pedestal worship, instead of the eight deities Dharma etc., the following are to be worshipped in the corners (south-east etc.) viz.—Prabhūta, Vimala, Sāra and Samārādhya. Paramasukha is worshipped in the middle.

Ananta and others are to be worshipped as before.

Thereafter the Somamaṇḍala, Vahnimaṇḍala and Sūryamaṇḍala are to be worshipped.

After that the following nine Śaktis of the pedestal are worshipped in the quarters and in the middle. They are—Dīptā, Sūkṣmā, Jayā, Bhadrā, Vibhūti, Vimalā, Amoghā, Vidyutā and Sarvtāomukhī. They are to be worshipped with the following prefixed :—Rām, Rīm, Rūm, Rem, Raim, Rom, Raum, Ram and Raḥ.

The Mantra of the pedestal—Brahmaviṣṇuśivātmākāya Saurāya Yogapīṭhātmane Namaḥ—is to be used in offering seat unto the deity. For the conception of the image of the deity the Mantra is as follows :—Om Ham Kham Khaḥ Kholkāya Namaḥ (nine syllabled). After conceiving the Mūrti (image)

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with this Mantra the devotee shall proceed ahead with his worship of the deity—Lord Pradyotana (Sun god)

28-31. *Āvaraṇa Pūjā.* As before the deity worships the Ṣaḍaṅgas and then the Aṣṭāṅgas in the quarters. Thereafter Āditya is worshipped in the middle and Ravi, Bhānu, Bhāskara and Sūrya in the quarters (east etc.) and Uṣā, Prajñā, Prabhā and Sandhyā in the corners (south-east etc.) with Om prefixed in all cases and the five small vowels in the case of Āditya etc. and the initial letter in the case of Uṣā etc.

After that the devotee worships, Brāhmī and other morters with Aruṇa instead of Mahālakṣmī.

Soma, Budha, Guru, Śukra, Aṅgāraka, Śani, Rāhu and Ketu are worshipped in the quarters and corners as usual. Thereafter Indra and others with their weapons are worshipped duly.

Arghyadāna

32-44. The devotee offers Arghya unto Bhānu after the Mantra has been perfectly realized.

After the regular performance of Prāṇāyāma, Ṣaḍaṅga Nyāsa and other Nyāsas as well Lord Sun is to be adored mentally with the requisite ancillary items in his own Maṇḍala (the mystic diagram).

Then the devotee places a beautiful copper vessel of the capacity of a Prastha (64 c.c.) in the Maṇḍala. It shall be smeared with red sandal paste. Then he utters the letters of the alphabet in the reverse order and the Mūla Mantra also similarly and fills it with water mentally conceiving it to be the nectar coming out of the Solar disc. He then utters the Mūla Mantra and puts the following thirteen articles into the pot viz.— gingelly seeds, rice grains, Kuśa grass tips, Śāli grain, Śyāmāka grain, mustard, Hayāri flower of red colour, sandal paste, red sandal, Gorocana, Kumkuma (Saffron), Jayā and Veṇuyava.

The devotee then invokes Sun god from the external Solar disc into the water and worships the pedestal with all the ancillary items of worship he adores the deity and all the subsidiary deities of the Āvaraṇa.

Thereafter he performs Prāṇāyāma three times and Ṣaḍaṅga Nyāsa.

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Afterwards he performs the Nyāsa of Sudhābīja (Vam) on the right hand with sandal paste. The right hand is placed on the left and the vessel of Arghya is covered.

He then inspires the water hundred and eight times with the Mūla Mantra. Thereafter it is worshipped with all the five ancillary items of reverence uttering Mūla Mantra.

Thereafter he holds the vessel with both the hands and kneels down. The vessel is raised up to the head. The devotee then gazes at the Solar disc and mentally worships the Sungod there along with his retinue. Meditating on Ravi he offers Arghya on the Maṇḍala of red sandal paste. Then floral offerings are made to God Bhānu seated on the Maṇḍala.

Seated on his own mat or plank the devotee repeats the Mūla Mantra hundred and eight times.

He who offers Arghya to the Sungod every day in the morning thus shall attain prosperity, fame, sons, learning and glory.

45. The Brahmin who regularly meditates with Gāyatrī Mantra and performs Sandhyāvandana and repeats the ten syllabled Mantra shall never become miserable.

46-47. Now I shall explain the Mantra of the Son of Earth [*i.e.* Maṅgala—Mars]. This bestows sons and wealth.

The six syllabled Mantra is as follows :

"Om Hām Hamsaḥ Khaṁ Khaḥ"

This Mantra is the bestower of the desired object and the remover of debts.

48. The sage of this Mantra Virūpa, the metre is Gāyatrī and the deity is Mars. The aspirant devotee shall perform Ṣaḍaṅga Nyāsa with the six syllables of the Mantra.

49. *Dhyāna Verse.* I adore the planet deity Son of Earth, Mars, who has the lustre of the Japā flower, who is born of the sweet of Śiva, who holds in his right hands the trident and Vara (boon) and in his left hand the club and the Śakti (javelin), who manifested himself in Avantī whose garment is red in colour and who is seated on a good sheep.

50-52. The devotee shall repeat the Mantra six nundred thousand times. The requisite number of Homas with the twigs of Khadira shall be performed Bhauma (Mars) should be worshipped in Śaiva Pīṭha. At the

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outset the six Aṅgas should the worshipped Maṅgala and others should be worshipped [Verses 56 et sq] in the twentyone Kosṭhas (triangular figures). Externally the lords of the quarters and the weapons beginning with thunderbolt should be worshipped. When the Mantra is thus perfectly realized he shall perform repeat rites for the realization of specific desires.

The women who desires to beget a son shall observe the requisite Vow on Tuesday.

53-55. The beginning of this Vow in the mouth of Mārgaśīrṣa (Nov.-Dec.) or Vaiśākha (April-May) is held to be praiseworthy.

She must get up before dawn and be of pure body. Without uttering any word she shall clean her teeth with the twig of Apāmārga. Then she takes her bath in river etc. and wears red garments. With great care and attention she shall gather together the Naivedya, flower and unguent all in red colour. Then she calls a brahmin conversant with the procedure and worships Bhauma (Mars) at his guidance and behest.

56-63. [The 21 Nyāsas of Maṅgala etc.]. The ground shall be smeared with the dung of a red cow and she shall sit on a pedestal thereon she shall then perform the Nyāsas of the names Maṅgala etc. as follows :

Om obeisance to Maṅgala—feet
Om ,, ,, Bhūmiputra – knees
Om ,, ,, Ṛṇahartā – thighs
Om ,, ,, Dhanaprada—Hip region
Om ,, ,, Sthirāsana—privy
Om ,, ,, Mahākāya—chest
Om ,, ,, Sarvakarmāvarodhaka – left arm
Om ,, ,, Lohita—right arm
Om ,, ,, Lohitākṣa—Neck
Om ,, ,, Sāmagānām Kṛpākara—mouth
Om ,, ,, Dharātmasa—nostrils
Om ,, ,, Kuja - eyes
Om ,, ,, Bhauma—forehead
Om ,, ,, Bhūtida - middle of the eyebrows
Om ,, ,, Bhūminandana—Head
Om ,, ,, Aṅgāraka—Tuft
Om ,, ,, Yama—all over the body

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Om obeisance to Sarvarogāpahāraka—both the arms
Om „ „ Vṛṣṭikartā- from head to foot
Om „ „ Vṛṣṭihartā—from foot to head
Om „ „ Sarvakāmaphalaprada—in the quarters

Thereafter he shall perform these Nyāsas—
Om obeisance to Āra—Navel
Om obeisance to Vakra—Chest
Om obeisance to Bhūmija—Head

64-67. After duly performing these Nyāsas on the limbs of the body she shall meditate on (Mars) the son of earth. She shall duly place the Arghya vessel in the triangle with 21 divisions, made of copper plate and perform the Pūjā with all the ancillary items of reverence. She shall invoke the son of Earth therein. The Aṅgas shall be worshipped as before with red flowers and red sandal paste. She shall worship Maṅgala and others in the interior 21 triangles of the Mystic figure. She shall also worship Āra, Vakra and Bhūmija.

Externally the Mothers, Brāhmī etc., Śakra etc. and the weapons shall be adored. After showing the light and incense she shall make the offering of cooked wheat.

Arghya offering

68-70. In that copper vessel filled with water scents, flowers and rice grains she shall put a fruit and offer Arghya to Bhauma uttering the following two verses—"O Son of Earth, of great lustre, born of the sweet of Pināka bearing Śiva, I have resorted to you, desiring for a son. Accept the Arghya. Obeisance be to you.

O son of Earth, of brawny arms, resembling the red coral, and the Japā flower, accept the Arghya. Obeisance be to you.

71-74. She shall bow down twenty one times uttering the names mentioned before. Equal number of circumambulations also shall be made.

She shall draw three parallel lines with the charcoal of Khadira wood and wipe them off with her left foot uttering the following two Mantras—"For the sake of the destruction of misery and bad luck, for the sake of getting a male progeny I am wiping off with my left foot the three lines made.

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In order to destroy the misery due to the accumulation of debts of the last three births in order to achieve the desired objects I wipe off the black lines indicating the minerals of the three persons births.

75. Then she shall take a handful of flowers and in order to realize the fulfilment and perfect conclusion of the process of worship she shall meditate upon the lotus like feet of the deity and enlogise the son of Earth.

76. I bow down to Maṅgala, born of the womb of Dharaṇī, who has the extremely brilliant lustre of lightning, who is in the stage of a youth and who holds the javelin in his hand.

77. Obeisance unto you the destroyer of debts the remover of misery and poverty, one who brings about whatever is auspicious, and one who shines in the firmament.

78. Obeisance to that son of Dharaṇi from whom the Devas, Dānavas, Gandharvas, Yakṣas, Rākśasas and the serpents dative happiness.

79. Obeisance to that son of Kṣmā (Earth) who brings misery to men in the course of his retrograde movement and who bestows happiness and good fortune when duly worshipped.

80. Be placed with me O Lord, O Maṅgala you are the bestower of wheat is auspicious O lord identical with Rudra, having a sheep for vehicle bestow unto me sons, wealth and fame.

81. After having enlogised and worshipped thus she shall receive the blessings of the brahmins. After giving the monetary gift to the preceptor she shall eat the cooked offered unto God.

82. She shall do like this every Tuesday for the period of a year. Then perform Homas with gingelly seeds. She shall fead fifty brahmins.

83. She shall get the image of Mars made in gold and worship it in the pot placed on the Maṇḍala. For the purpose of getting sons and conjugal bliss she shall offer it to the preceptor.

84. The woman who observes this rite regularly shall obtain excellent sons. For the purpose of getting wealth and removal of debts any man too can perform this sacred rite.

85-87. A Brahmin shall repeat the Vedic Mantra—"Om

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Agnirmūrdhādivaḥ Kakutpatiḥ Pṛthivyāmayam ! Apām Retām Sijinvati". So also for the sake of achieving the fulfilment of all desires he shall repeat the Aṅgāraka Gāyatrī : – "Om Aṅgārakāya Vidmahi Śakti Hastāya Dhīmahi ! Tanno Bhaumaḥ Pracodayāt". When duly repeated this Aṅgāraka Gāyatrī is the bestower of the desired objects.

88-90. The worship of Mars has been explained. Now the Mantra of Guru (Jupiter) is being explained. The eight syllabled Mantra of Bṛhaspati is as follows :

"Bṛm Bṛhaspataye Namaḥ"

The sage of this Mantra is Brahmā. The metre is Anuṣṭup and the deity is the preceptor of the Devas. The first syllable (Bṛm) is the Bīja. The Ṣaḍaṅga Nyāsa is Brām, Brīm etc. (with six long vowels).

91. *Dhyāna Verse.* In salute the preceptor of the Devas, whose lustre is golden, who has placed his left hand over the heap of gems gold and raiments and who distributes excellents, gems, gold and raiments with his right hand, who is seated in the shopping complex, whose unguents, clothes and flowers are yellow in colour, who is bedecked in all kinds of ornaments and who has mastered all lores.

92. The devotee shall repeat the Mantra eighty thousand times. The Homas are to be performed with cooked rice or ghee. He shall be worshipped in the pedestal presides over by Dharma, Adharma etc. The worships of the Ṣaḍaṅgas, Indra and others etc. etc. shall be duly performed.

93-97. When the Mantra has been perfectly realized the devotee shall proceed ahead with the special rites for the achievement of specific desires.

The devotee shall perform hundred and twenty Homas everyday for three days with turmeric and Saffrom mixed with ghee. He shall obtain clothes and jewels.

When there is the torment from enemies and ailments or there is internal dispute and quarrel among his own people the devotee shall perform Homas with the twigs of Pippala for the eradication thereof.

Śukra Mantra. The eleven syllabled Mantra of Śukra is as follows :

"Om Vastram Me Dehi Śukrāya Svāhā"

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The sage of this Mantra is Brahmā, the metre is Virāṭ and the deity is the preceptor honoured by the Daityas (*i.e.* Śukra). The Bīja is Praṇava and the Śakti is Svāhā.

Ṣaḍaṅga Nyāsa. The Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split it 1, 2, 1, 2, 3 and 2.

After performing the Ṣaḍaṅga the devotee shall meditate Śukra the storehouse of learning.

98. *Dhyāna Verse.* I salute Śukra of smiling face who is seated near the shopping centre on a white lotus, whose garments and unguents are white in colour, who distributes every day to his devotees garments, jewels and gold with his left hand, who holds the gesture of explanatory comments in his right hand, whose limbs have white lustre whose is adored by excellent Daityas.

99-100. The devotee shall repeat the Mantra ten thousand times and perform thousand Homas with ghee. The Pūjā is to be performed in the Dharma-Adharma presided pedestal with all the subsidiary worships of the Aṅgas, Indra and others as well as their weapons.

He who performs twenty one Homas every Friday (for 21 weeks) obtains clothes and jewels.

101. *Vedavyāsa Mantra.* The eight syllabled Vedavyāsa Mantra is as follows :

"Vyām Vedavyāsāya Namaḥ".

102. The sage of this Mantra is Brahmā the metre is Anuṣṭup and the deity is the son of Satyavatī (*i.e.* Vyāsa).

Vyām is the Bīja and Namaḥ is Śakti. The Ṣaḍaṅga Nyāsa is with Vyām, Vyīm etc. (with 6 long vowels).

103. *Dhyāna Verse.* One shall remember the highly meritorious Vyāsa for the purpose of achieving supernatural powers. His right palm shines with the Mudrā of Vyākhyā (Explanatory Commentary). He is seated on the excellent Yogapīṭha. The other hand is kept on the knees of the left leg. He is the storehouse of learning. He is surrounded by a group of brahmins. He is mentally pleased. The lustre of his limbs is like that of the lotus. He is the son of Parāśara.

104. The devotee repeats the Mantra eight thousand times. He shall perform Homas with milk pudding. The worship shall be in the pedestal mentioned before. At the outset the Aṅgas are to be worshipped.

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105-109. In the quarters beginning with east he shall worship Paila, Vaiśampāyana, Jaimini and Sumantu.

Śrīśuka, Romaharṣaṇa, Ugraśravas and the rest of the sages in the corners. Indra and others and their weapons shall be duly adored.

The devotee who realizes the Mantra efficiently shall attain ability to compose poems, excellent progeny, ability to write commentaries, renown and heaps of wealth.

The devotee who repeats the Vyāsamantra with Mṛtyuñjaya Mantra is Sampuṭa shall get rid of all troubles and attain every benefit desired.

The three syllabled Mantra of Mṛtyuñjaya is Om Jūm Saḥ. It is destructive of death (*i.e.* prevents premature death).

This Mantra by itself bestows all things desired to men when duly repeated. What doubt is there that the excellent Mantra of Veda Vyāsa with this as Sampuṭa will bestow all desired objects.

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COMMENTARY

XV Taraṅga

1. He explains Ravi Mantra
Praṇava=Om
Bhuvaneśānī=Hrīm
Medhā=Gha
Recikayānvita=Having Ṛ Hence Ghṛ

2-3. Akṣiyuk=Having I
Sargī=Ḥ
Umākānta=Ṇa Hence Ṇiḥ
Sūrya Ādityaḥ - form itself
Indirā=Śrīm e.g.
"Om Hrīm Ghṛṇiḥ Sūrya Ādityaḥ Śrīm".

4. He explains Ṣaḍaṅga.

6. Satyatejo Jvālāmaṇe Hum Phaṭ Svāhā—heart
Brahmatejo Jvālāmaṇe Hum Phaṭ Svāhā—head
Viṣṇutejo Jvālāmaṇe Hum Phaṭ Svāhā—tuft etc.
Śivā Śriyoḥ=of Hrīm and Śrīm

He shall perform Ṣaḍaṅga once again with the six syllables between Hrīm and Śrīm. By means of the remaining letters he shall perform Nyāsa on the belly and back e.g.
Hrīm Om Śrīm—heart
Hrīm Ghṛm Śrīm—head
Hrīm Ṇim Śrīm - tuft
Hrīm Sūm Śrīm—armour
Hrīm Ryam Śrīm—three eyes
Hrīm Dim Śrīm—obeisance to belly
Hrīm Tyam Śrīm—obeisance to back
This is Aṣṭāṅga Nyāsa

He explains Pañca Mūrti Nyāsa.

7. Sadya=letter O. Having that as the first The five short vowels in reverse order Ḷ, Ṛ U, I and A. The Nyāsas to be performed on head etc. with these letters, dative form and Namaḥ in the end e.g.
Om Ḷm obeisance to Āditya—on the head

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Om Ṛm obeisance to Ravi—mouth
Om Um ,, ,, Bhānu—heart
Om Im ,, ,, Bhāskara – penis
Om Am ,, ,, Sūrya - feet

8. He explains Varṇa Nyāsa. Together with Namaḥ—this also is understood e.g.

Om Hrīm Om Śrīm obeisance to—head
Om Hrīm Ghṛm Śrīm ,, —mouth
Om Hrīm Ṇim Śrīm ,, – neck
Om Hrīm Sūm Śrīm ,, – heart
Om Hrīm Ryam Śrīm ,, – belly
Om Hrīm Ām Śrīm ,, —navel
Om Hrīm Dim Śrīm ,, – calves
Om Hrīm Tyam Śrīm ,, – feet

9-11. He explains Maṇḍala Nyāsa.

The Nyāsa of lunar disc should be seven while remembering the lunar disc.

Am etc. (16 vowels)—obeisance to lunar disc from the tuft to the neck
Kam etc. (25 consonants) ,, ,, solar ,, from neck to navel
Yam etc. (10 ,,) ,, ,, fiery ,, from navel to feet

12-14. He explains Agnīṣoma Nyāsa

Am etc. till Ṭham (28 letters) obeisance to lunar disc from head to foot
Ḍam etc. till Kṣam (23 letters) obeisance to fiery disc from heart to foot

15. He explains Hamsa Nyāsa

Am—Kṣam (51 letters) Hamsa obeisance to Puruṣātman—All over the body

16-18. He explains Graha Nyāsa

Am (8 vowels) obeisance to Lord Āditya - in the Ādhāra
Ḷm (8 vowels) ,, ,, ,, Soma—in the penis
Kam (5 letters) ,, ,, ,, Aṅgāraka – navel
Cam (5 ,,) ,, ,, ,, Budha heart
Ṭam (5 ,,) ,, ,, ,, Bṛhaspati—neck
Tam (5 ,,) ,, ,, ,, Śukra—mouth
Pam (5 ,,) ,, ,, ,, Śanaiścara—eyebrows
Yam (4 ,,) ,, ,, ,, Rāhu—forehead
Śam (4 ,,) ,, ,, ,, Ketu—cerebral aperture

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Khecarāḥ=Planets. At the end of their names say Bhagavate Namaḥ.

These things have already been incorporated above. After the Graha Nyāsa, the Nyāsas of Hamsa, Agnīṣoma and Maṇḍala Nyāsas should be performed again. This is in reverse order to what was done at first.

19. He explains Dhyāna. With the three Vedas for his body he is stationed on red lotus. It is mentioned in the Vedas: "Saiṣā Trayyeva Vidyā Tapati". The two lotuses in the upper hands Abhaya and Dāno in the lower hands.

21-22. In the course of the pedestal worship instead of the eight previously (Dharma etc.) only five are to be adored here viz. Prabhūta, Vimala, Sāra and Samārādhya in the corners (south-east etc.) and Paramsukha in the middle. Then Ananta etc. to be worshipped as mentioned in I Taraṅga. They of course are eight. Then the devotee worships Soma, Vahni and Sūrya Maṇḍalas.

23. After invoking these – after worshipping the Pīṭha deities, the devotee worships the Śaktis of the pedestal. He mentions them Dīptā etc.

24-26. He explains their Bījas Hrasvatrayam—A, I, U Klībāḥ—Ṛ, Ṝ, Ḷ, Ḹ. The vowels other than these along with R and M are the Bījas respectively *i.e.* Rām, Rīm, Rūm, Ṛaim, Raum, and Raḥ. They are to be worshipped with these prefixed e.g. Rām obeisance to Dīptā, Rīm obeisance to Sūkṣmā etc.

He explains the Mantra of the pedestal—

Smṛti=Ga

"Om Brahma Viṣṇu Śivātmakāya Saurāya Yoga Pīṭhātmane Namaḥ"

He explains the Mantra for conceiving the image

Tāra=Om

Sendu Viyat=Ham

Kānta=Kha

Two Khas one with M and the other without it

Kholkāya—form itself

Hṛdayam=Namaḥ.

28-31. After worshipping the Ṣaḍaṅgas in south-east etc. he shall worship the eight Aṅgas mentioned in the Aṣṭāṅga Nyāsa context.

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The five beginning with Āditya are to be worshipped in the quarters and in the centre—as in Nyāsa O and five short vowels should be prefixed.

Uṣām—These should be worshipped with their initial letters prefixed e.g. Um Uṣāyai Namaḥ etc.

In the place of the eighth mother the devotee worships Aruṇa. As before Som Somāya Namaḥ etc. They have their initial letters prefixed. Obeisance to Ravi Pārṣadas.

32. He explains the procedure of Arghya.

33. Prastha=16 Palas *i.e.* 64 cubic centimetres.

34. Mūla Mantra also in reverse order.

35. The waters should be conceived to be nectar coming out of the solar disc.

36. He enumerates the objects Tila etc. The Karavīra should be red.

37-38. Veṇuyavas—Yavas produced in bamboos.

39-45. Sudhābījam—Vam

Ten by that *i.e.* by right hand.

46. He explains Maṅgala Mantra

Tāra=Om

Viyat=Ha

Dirgha Binduyutam=Hām

Again the same Viyat marked with M=Ham

47. Visargī Bhṛgu=Saḥ

Caṇḍīsau=Khau

Rātrīśa Sargiṇau=With M and Ḥ

Hence Kham and Khaḥ

48. Dharātmaja=Bhauma.

49. He explains the Dhyāna of the deity Śūla and Vara in the right hands. The other things in the other hands.

50. Rasalakṣam - six hundred thousand Śaiva Pīṭhe—As mentioned in Mṛtyuñjaya context.

51-52. Kakubhām Nāthān=Indra and others

Kuliśādīn—thunderbolt etc.

53-54. He explains the rite of Bhauma Śucivigrahā=After answering the calls of nature she has washed her hands, feet and face.

55-56. Svapratīkeṣu=in her limbs.

57-68. He explains Nyāsa

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Om obeisance to Maṅgala—on the feet etc.

69-70. He explains the Mantra—Bhūmiputra etc.

71-72. Pūrvanāmabhiḥ=the names Maṅgala etc.

73-75. He mentions the Mantra for wiping off the three lines Duḥkha etc.

76-81. He mentions the worship Dharaṇī etc.

82. He mentions the rite of Udyāpana (ritualistic dismissal).

83-87. Maṇḍalastha—The devotee shall place the pot in the Sarvatobhadra Maṇḍala and worship the gold image of Bhauma to be given later to the preceptor.

88. He explains Guru Mantra

Khaḍgīśau=Two "Ba" letters

Bhārabhūtisthau=Having "R" letters

The first one, of those two having Krūra *i.e.* M (*i.e.* Bṛm).

89. Nabhaḥ=Ha

Lohitastha Bhṛgu=Sa with Pa Hence Spa

Hari=Ta

Bhagānvita Vāyu = Ya+E=Ye

Hṛdayam=Namaḥ

Hence the Mantra is "Bṛm Bṛhaspataye Namaḥ".

90. Ādimam=The first letter Bṛm is the Bīja

He explains Ṣaḍaṅga - Barābhyām

Hence Brām – heart

Brīm—head etc.

91. He explains Dhyāna. He scatters heaps of jewels, gold and garments with his right hand. He keeps the left hand over the heap of jewels etc.

92-94. These are the Śaktis of the Pīṭha.

95-97. He explains Śukra Mantra

Tāra=Om

Vastram—form itself

Bhagī Sūrya=E and Ma=Me

Dehi Śukrāya—form itself.

98. He explains Dhyāna. He is stationed near the shopping centre.

101-102. He explains Vyāsa Mantra

Bāla=Va

Pavana Dīrghenduyuto=with Y—Ā—M Hence Vyām

Jalam Jhiṇṭīśayuk=Va+E=Ve

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Atri=Da
Vyāsāya form itself
Hṛdayam=Namaḥ e.g.
"Vyāmvedavyāsāya Namaḥ".

103. Viprāvrātavṛtam=Surrounded by a group of Brahmins Pāthoruhāṅgadyutim=having the lustre of blue lotus.

104-107. Purvokta Pīṭhe=In the pedestal with Dharma etc. as Śaktis.

108. He explains Mṛtyuñjaya Mantra
Tāra=Om
Vāmakarṇa Binduyuta=Ū and M
Śūlī=Ja Hence Jūm
Sasarga Sa=Saḥ

109. Even of this alone is repeated it destroys the (in evitability of) death. Why then with Samputa Vyāsamantra—The sage of this Mantra is Kahola. The metre is Daivī Gāyatri. The deity is Mṛtyuñjaya Jūm is the Bīja and Saḥ is Śakti. The Ṣaḍaṅga Nyāsa is with Sa and six long vowels.

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XVI Taranga

1. I shall explain the Mantra of Mahāmṛtyuñjaya that removes sins and calamities Bhārgava (Śukra) obtained this Mantra from Śambhu and thereby could resusciatte the Daityas.

2-4. This Mantra of fifty syllables named Mahāmṛtyuñjaya is as follows :

"Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Tryambakam Yajāmahe Sugandhim Puṣṭivardhanam Urvārukamiva Bandhanān Mṛtyormukṣīya Māmṛtāt Bhūrbhuvaḥ Svaḥ Rom Jūm Saḥ Haum Om".

5-6. The sage of this Mantra are Vāmadeva, Kahola and Vasiṣṭha. The metres as mentioned by Rudra are Paṅkti, Gāyatri and Anuṣṭup. The deities are Sadāśiva, Mahāmṛtyuñjaya and Rudra. Hrīm is the Śakti and Śrīm is Bīja. The application of this Mantra is for the realization of desired objects.

7-12. *Ṛṣyādi Nyāsa.* (This has to be performed before the usual Ṣaḍaṅga Nyāsa). It is as follows :

(a) Om obeisance to the sage Vāmadeva, Kahola and Vasiṣṭha—on the head
(b) Om obeisance to the metres Paṅkti, Gāyatri and Anuṣṭup—in the mouth
(c) Om obeisance to the deities Sadāśiva, Mahāmṛtyuñjaya and Rudra—in the heart
(d) Hrīm obeisance to the Śakti - in the penis
(e) Śrīm obeisance to the Bīja—on the feet

Ṣaḍaṅga Nyāsa. [This Nyāsa is a bit complicated and elaborate]. The Vedic Mantra within this Mantra under reference should be split at syllables 3, 4, 8, 9, 5 and 3. The nine initial syllables of the present Mantra are to be added before the specified sections of the Vedic Mantra for the purpose of

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Ṣaḍaṅga along with certain other phrases as well, as follows :

(a) Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Tryambakam Om Namo Bhagavate Rudrāya Śūlapāṇaye Svāhā—obeisance to the heart

(b) Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Yajāmahe Om Namo Bhagavate Rudrāya Amṛtamūrjaye Mām Jīvaya—Svāhā unto the head

(c) Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Sugandhim Puṣṭivardhanam Om Namo Bhagavate Rudrāya Candraśirase Jaṭine Svāhā—Vaṣaṭ unto the tuft

(d) Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Urvārukamiva Bandhanāt Om Namo Bhagavate Rudrāya Tripurāntakāya Hām Hīm—Hum unto the armour

(e) Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Mṛtyor Mukṣīya Om Namo Bhagavate Rudrāya Trilocanāya Ṛgyajuḥ Sāma Mantrāya—Vauṣaṭ unto the three eyes

(f) Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Māmṛtāt Om Namo Bhagavate Rudrāya Agni Trayāya Jvala Jvala Mām Rakṣa Rakṣa Om Aghorāstrāya—Phaṭ unto the Astra.

13-15. Varṇa Nyāsa. [This is also complicated. But a careful analysis makes it simple]. There are 32 Nyāsas on the 32 parts of the body. Each of the 32 syllables of the Vedic Mantra is to be uttered with "M" added and Namaḥ supplemented. The first nine syllables of the present Mantra are to be prefixed in all the cases. Then the Nyāsa is as follows :

(1) 9-syllables – Tryam – obeisance – Eastern side of face
(2) ,, Bam ,, —Western ,,
(3) ,, Kam ,, —Southern ,,
(4) ,, Yam ,, —Northern ,,
(5) ,, Jām ,, —chest
(6) ,, Mam ,, —neck
(7) ,, Hem ,, —mouth
(8) ,, Sum ,, —navel
(9) ,, Gam ,, —heart
(10) ,, Dhim ,, —back
(11) ,, Pum ,, —in the belly
(12) ,, Ṣṭim ,, —penis
(13) ,, Vam ,, —privy
(14) ,, Rdham ,, —root of right thigh

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(15) 9-syllables—Nam —obeisance—root of left thigh
(16) ,, Um ,, —middle of right thigh
(17) ,, Rvām ,, —middle of left thigh
(18) ,, Rum ,, —right knees
(19) ,, Kam ,, —left knees
(20) ,, Mim ,, —right knees circle
(21) ,, Vam ,, —left knees circle
(22) ,, Bam ,, —right nipple
(23) ,, Dham ,, —left nipple
(24) ,, Nām ,, —right side
(25) ,, Mṛm ,, —left side
(26) ,, Tyom ,, —right foot
(27) ,, Mum ,, —left foot
(28) ,, Kṣīm ,, —right hand
(29) ,, Yam ,, —left hand
(30) ,, Mām ,, —right nostril
(32) ,, Mṛm ,, —left nostril
(32) ,, Tām ,, —head

16-18. *Padanyāsa.* The Vedic Mantra is split into its constituent 11 words. The Nyāsas of these 11 words are respectively on the head, eyebrows, eyes, mouth, cheek, heart, belly, penis, thighs, knee region, and feet. The Mantra is split at the syllables 3, 4, 3, 5, 4, 2, 3, 2, 3, 1, 3 [The excess of one is due to spliting Mā+Amṛtāt].

The Nyāsa then is as follows :

Tryambakam—head
Yajāmahe—eyebrows
Sugandhim—eyes
Puṣṭivardhanam—mouth
Urvārukam—cheeks
Iva—heart
Bandhanāt—belly
Mṛtyoḥ—penis
Mukṣīya—thighs
Mā—knees
Amṛtāt—feet

After making extensive Nyāsa with the Mūla Mantra the devotee meditates on the three eyed Lord.

19. *Dhyāna Verse.* I worship the three eyed Mṛtyuñjaya.

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accompanied by goddess Girijā. He has kept two hands holding water pots on his lap. The pair of hands above them hold two other water pots from which water is taken by another pair above and splashed over his head. He himself is seated on a lotus. His body is mentioned by the nectar exuding from the crescent Moon held on his head.

20-22. The devotee then shows the five Mudrās—Muṣṭi, Sāraṅga, Śakti, Liṅga and Pañcamukha and then repeats the Mantra a hundred thousand times and performs ten thousand Homas with (a mixture of) ten objects namely Bilva fruit, gingelly seeds, milk pudding, ghee, milk, curd, Dūrvā grass, the twigs of Banyan, Palāśa and Khadika soaked in sweet solution.

After devotee shall worship Śiva in the Śaiva pedestal with the Śaktis Vāmā etc.

23-24. The nine Śaktis of Śaiva pedestal are Vāmā, Jyeṣṭhā, Raudrī, Kālī, Kalavikariṇī, Balavikariṇī, Balapramathanī, Sarvabhūtadamanī and Manonmanī.

25-26. The Mantra of the pedestal is as follows :

"Om Namo Bhagavate Sakalaguṇātma Śakti Yuktāya Anantāya Yogapīṭhātmane Namaḥ"

The devotee offers the pedestal with this Mantra and makes floral offerings. Then he conceives the image with the Mūlā Mantra.

27. At the conclusion of all Upalāras (ancillary items of reverence and worship) beginning with Pādya (water for washing the feet) and ending with floral offerings the devotee shall begin the *Āvaraṇa* worship.

At the outset in the pericarp he shall worship Īśāna in the north-east repeating the Mantra "Īśānaḥ Sarvavidyānām....."

28. In the quarters he shall worship Tatpuruṣa, Aghora, Vāmadeva and Sadyojāta with their respective Vedic Mantras [See Verse 63-65].

29-38½. Near Īśāna and others, the five Kalās shall be worshipped respectively. They are Nivṛtti, Pratiṣṭhā, Vidyā, Śānti and Śānyatītā are the Kalās referred to. Then the devotee performs the Ṣaḍaṅga Pūjā.

In the third Āvaraṇa the eight Mūrtis are to be worshipped in order. They are sun, moon, earth, water, fire, wind, firmament and the sacrificing priest.

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In the fourth Āvaraṇa these Śaktis of pure white lustre are to be worshipped viz. – Ramā, Rākā, Prabhā, Jyotsnā, Pūrṇā, Uṣā, Pūraṇī and Sudhā.

In the fifth Āvaraṇa these Śaktis of dark complexion are to be worshipped viz.—Viśvā, Vandyā, Asitā, Prahvā, Sārā, Sandhyā, Śivā and Nīsa.

In the sixth Āvaraṇa these 8 Śaktis of pink lustre are to be worshipped viz.—Āryā, Prajñā, Prabhā, Medhā, Śanti, Kānti, Dhṛti and Mati.

In the seventh Āvaraṇa these Śaktis of golden lustre are to be worshipped viz. – Dharā, Umā, Pāvanī, Padmā, Śāntā, Amoghā, Jayā and Amalā.

In the eighth Āvaraṇa the gods Ananta, Sūkṣma, Śivottama, Ekanetra, Ekarudra, Trimūrti, Śrīkaṇṭha add Śikhaṇḍī are to be worshipped.

In the ninth Āvaraṇa, Umā and Caṇḍeśvara are worshipped in the north, Nandī and Mahākāḷa in the west, Gaṇeśa and Vṛṣabha in the south and Bhṛṅgiriṭi and Skanda in the east.

In the tenth Āvaraṇa Brāhmī and other mothers are to be worshipped as well as Indra and others and their weapons.

Thus the Mantra can be perfectly realized.

39-42. On the day of the birth star, or on its tenth day or nineteenth day the devotee shall perform Homas with four inch long twigs of Sudhāvalli (*i.e.* Guḍūcī). He will be able to wipe off all his ailments and enemies. He will be rejoining with prosperity, sons and grandsons and long life.

The Homa with the twigs of Śrīphala (Bilva) is conducive to the achievement of wealth.

The Homa with the twigs of Palāśa brings about Brahmanical splendour.

That with Banyan twigs is for the acquisition of wealth and Khadira twigs for brilliance.

43-48½. The Homa with gingelly seeds is destructive of impiety ; mustard causes destruction of enemies ; the Homa performed with milk pudding bestows splendour, glory and renown.

The Homa with curds removes the Kṛtyā incited by others and premature death as well as bestows victory in arguments. In all these cases the number of Homas is fixed at ten thousand.

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By performing Homas with groups of three of Dūrvā grass blades for hundred and eight times one can achieve the removal of all ailments.

If anyone, on his birth day, performs Homas with Milk puddings with sweets his wealth, health and renown increase.

The Homa with the twigs of Guḍūcī or Bakula on the birth star, its tenth star or nineteenth star wards off premative death and ailments.

For preventing the possibility of unnatural death the devotee shall perform Homa with Dūrvā grass blades everyday.

Why tell much ? Śiva bestows on men everything desired.

For eradicating fevers the Homa is to be performed with the twigs of Apāmārgā as well as ready-cooked food.

For the purpose of getting everything the Homa recommended is that of Amṛtā twigs soaked in milk. The Homa should be continued for a month.

49-50. The ten syllabled Mantra, an ancillary of Rudra Japa, is as follows :

"Om Namo Bhagavate Rudrāya"

The sage of this Mantra is Bodhāyana; the metre is Paṅkti and the deity is Rudra.

In order to attain the state of being Rudra the devotee here shall perform five different types of Nyāsa as follows :

First Nyāsa on 31 parts of the body

51-62. The Mantra taken from Yajurveda are used for Nyāsa on 31 part of the body

Mantra	*Place of Nyāsa*
1. Om Yāterudra etc.	(Yaj. 16-2)—Tuft
2. Om Asmin	(,, 16-55) - Head
3. Om Sahasrāṇi	(,, 16-53)—forehead
4. Om Hamsaḥ Śucişat	(,, 10-24) - eyebrows
5. Om Tryambakam	(,, 3-60)—eyes
6. Om Namaḥ Srutyāya	(,, 16-37)—ears
7. Om Mānastoke	(,, 16-16)—Nostrils
8. Om Avatatya	(,, 16-13)—mouth
9. Om Nīlagrīva	(,, 16-56/57)—neck
10. Om Namaste	(,, 16-14)—shoulders
11. Om Yāte... Paribhuja	(,, 16-11)—Arms
12. Om Ye Tīrthāni	(,, 16-61) - Hands

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Mantra	*Place of Nyāsa*
13. Om Sadyojītam	(Tai. Ar. 10-43-1)—thumbs
14. Om Vāmadevāta	(,, ,, 10-44-1)—index fingers
15. Om Aghorebhyah	(,, ,, 10-45-1) middle ,,
16 Om Tatpuruṣāya	(,, ,, 10-46-1) ring fingers
17. Om Īśāna	(,, ,, 10-47-1) small fingers
18. Om Namo Vaḥ	(Yaj. 16-46)—heart
19. Om Namo Gaṇebhyaḥ	(,, 16-25) - back
20. Om Namo Hiraṇyabāhave	(,, 16-17)—sides
21. Om Hiraṇyagarbha	(,, 13-4)—navel
22. Om Mīḍhuṣṭama	(,, 16-57)—hips
23. Om Ye Bhūtānām	(,, 16-59) - privy
24. Om Jātavedase and Tām Agni	(Tai. Ar. 10-1-16 10-2-1) - anus
25. Om Māno—Rīriṣaḥ	(Yaj. 16-15)—thighs
26. Om Eṣate	(,, 3-57)—knees
27. Om Ye Pathā	(,, 16-60) – feet
28. Om Adhyan	(,, 16-5) armour
29. Om Namo Bilmine	(,, 16-35) – sub-armour
30. Om Namo Astu	(,, 16-8) - third eyes
31. Om Pramuñca	(,, 16-9) – Astra

This above Nyāsa on 31 limbs is the first of the series. Thereafter the devotee performs the rite of Digbandha with the Ṛc, Om Ya Etāvantaśca (16-63).

63-65. *Second Nyāsa.* Thereafter the devotee performs the Nyāsas of each of the syllables of the Mūla Mantra respectively in head etc. as follows :

(a) Om obeisance – head (b) Nam obeisance—nostrils
(c) Mom obeisance – forehead (d) Bham obeisance—mouth
(e) Gam obeisance neck (f) Vam obeisance – heart
(g) Tem obeisance right hand (h) Rum obeisance - left hand
(i) Drām obeisance navel (j) Yam obeisance—feet.

Third Nyāsa. If the third Nyāsa is duly performed the devotee become identical with Rudra. The Ṛks Sadyojāta etc. are uttered with Hamsa Hamsa and the Nyāsa is performed in the respective limb as follows :

Om Sadyojātam .....obeisance Hamsa Hamsa—Feet
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Om Vāmadevāta .....obeisance Hamsa Hamsa—Thighs
(Tai Ā 19-4-41)
Om Aghorebhyaḥ ... ,, ,, ,, —Heart
(Tai Ā 10-45-1)
Om Tatpuruṣāya ..... ,, ,, ,, —Mouth
(Tai Ā 10-46-1)
Om Īśānaḥ ..... ,, ,, ,, —Head
(Tai Ā 10-40-1)

66-70½. After performing these three Nyāsas the devotee has to perform the rite of Sampuṭa. The Nyāsa of Indra and other guardians of the quarters in the quarters is called Sampuṭa. The rite as follows :

Om Trātāramindra (Yaj. 20-40)—in the East, Nyāsa of Indra
Om Tvannosane (,, 34-13)—in the S. East ,, Agni
Om Sugannupanthām (Kā sam 2-15)—in the South ,, Yama
Om Asunvatam (Yaj. 12-62)—South West ,, Nirṛti
Om Tattvāyāmi (,, 18-49)—West ,, Varuna
Om Ānoniyudbhiḥ (,, 27-28)—North West ,, Vāyu
Om Vayam Sacemaih (,, 3-56)—North ,, Soma
Om Tamīśānam (,, 25-18)—North East ,, Īśāna
Om Asme Rudrā (,, 33-50) in the Above ,, Brahmā
Om Syonā (,, 35-21)—in the Below ,, Prithvī

71-72. *Fourth Nyāsa.* The fourth Nyāsa in the original series is as follows :

Om Manojūti (Yaj. 2-14)—in the privy parts
Om Abodhyagni (,, 15-24)—gastric fire
Om Mūrdhā (,, 7-25)—heart
Om Marmāṇi (,, 17-49)—mouth
Om Jātavedāya (Tai. Br. 3-10-5-9)—head

73-75. *Fifth Nyāsa.* [This Nyāsa is very elaborate involving the utterences of Vedic Mantras many in number]. In this version of Ṣaḍaṅga Nyāsa the following Mantras are respectively used :

(a) The six Mantras of Śivasaṁkalpa [Yaj. 1-5 to 10] are uttered and then obeisance to the heart
(b) The whole of Puruṣasūkta [Yaj. 2-1 to 16] and Svāhā unto the head
(c) The Mantras [Yaj. 2-17 to 22] beginning with Adbhyaḥ for Vaṣaṭ unto the tuft

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(d) The Mantras [Yaj. 3-1 to 12] beginning with Āsuḥ Śiśānah for Hum unto Kavaca

(e) The Mantras [Yaj. 4-1 to 17] for Vauṣaṭ unto the three eyes

(f) The whole of Śatarudriyam [5-1 to 66] for Phaṭ unto the Astra.

This fifth Nyāsa duly performed bestows all desired things.

After performing these Nyāsa rites and due prostrations the devotee meditates on Śaṅkara as one with himself.

76. *Dhyāna Verse.* I salute the great three eyed Maheśa who resembles the Mountain Kailāsa (loftiness and fair complexion), who has three eyes, who has five faces, who is accompanied by Ambā, who is clad in tiger skin, who holds in his right hand the rosary garland and the Vara gesture and in the left hand the waterpot and Abhaya gesture, who has the crescent moon for adorning his crest, who has ten arms and whose matted hairs shine with the Ganges waters.

77. The devotee shall repeat the Mantra one million times and perform ten thousand Homas with milk pudding and ghee in the sacred fire and perform the adoration rite in the pedestal mentioned before.

78-79. I shall explain the Pūjā Yantra and the Āvaraṇa deities. Eight petalled lotus in the inner most area, then sixteen petalled one, then twentyfour petalled one, then thirtytwo petalled one and then forty petalled lotus. Surrounding it is the Bhūpura Rudra is to be worshipped in this Mystic diagram.

80-81. In the middle of the pericarp the devotee worships Rudra and Sadyojāta and others are worshipped in the quarters and in the centre.

Then in the first Āvaraṇa eight petalled lotus he worships the eight attendants of Rudra beginning with Nandī.

They are Nandī, Mahākāla, Gaṇeśa, Vṛṣabha, Bhṛṅgīriṭi, Skanda, Umā and Caṇḍīśvara.

82-84. In the sixteen petalled lotus the *Second Āvaraṇa* these sixteen deities are worshipped viz.—

(1) Ananta
(2) Sūkṣma
(3) Śiva
(4) Ekapāda
(5) Ekarudra
(6) Trimūrti
(7) Śrīkaṇṭha
(8) Vāmadeva

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(9) Jyeṣṭha (10) Śreṣṭha
(11) Rudra (12) Kāla
(13) Kalavikaraṇa (14) Bala
(15) Balavikaraṇa and (16) Balapramathana.

After the conclusion of this worship the devotee shall worship the twentyfour gods in third Āvaraṇa.

85. *The Third Āvaraṇa.* In the third Āvaraṇa the twenty-four deities are (a) the eight Siddhis, (b) the eight mothers and (c) the eight Bhairavas.

The Fourth Āvaraṅa. In the fourth Āvaraṇa the devotee worships the eight Śivas, eight Nāgas, eight Kings and the eight mountains (32 in all).

86. The eight Śivas are as follows : Bhavā, Śarva, Īśāna, Paśupa, Rudra, Ugra, Bhīma and Mahādeva.

87-88. These are the eight Nāgas—Ananta, Vāsuki, Takṣaka, Kulīraka, Karkoṭaka, Śaṅkhapāla, Kabala and Aśvatara.

The eight kings are—Vainya, Pṛthu, Haihaya, Arjuna, Śākuntaleya, Bharata, Anala and Rāma.

89-90. The eight mountains are—Himavān, Niṣadha, Vindhya, Mālyavān, Pāriyātraka, Malaya, Hemakūṭa and Gandhamādana.

Fifth Āvaraṇa. In this Āvaraṇa the devotee worships forty gods. These are (a) Indra and others, (b) their Śaktis, (c) their weapons, (d) their vehicles and (e) the elephants of the quarters.

91-92. (a) The guardians of the quarter are Indra, Agni, Yama, Rakṣas (Nirṛti), Varuṇa, Anila, Soma and Īśāna.

(b) the Śaktis are Śacī, Svāhā, Varāhajā, Khaḍginī, Vāruṇī, Vāyavī, Kuberaja and Īśānī.

(c) The weapons are Kuliśa (thunderbolt), Śakti, Daṇḍa, Khaḍga, Pāśa, Aṅkuśa, Gadā and Śūla.

93. (d) The vehicles of the guardians of the quarters are respectively—Airāvata, goat, buffalo, ghost, fish, spotted antelope, Man and bull.

94. (e) The elephants of the quarters are Airāvata, Puṇḍarīka, Vāmana, Kumuda, Añjana, Puṣpadanta, Sarvabhauma and Supratīka.

95. *Sixth Āvaraṇa.* After worshipping in five lotuses like this the devotee again worships the guardians of the quarters in the Bhūpura. This is considered the worship of the sixth Āvaraṇa.

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96-97. The devotee then worships Virūpākṣa in the south-east of the Bhūpura, Viśvarūpa in the south-west, Paśupati in the north-west, and Ūrdhvaliṅga in the north-east. After that exterior to the Bhūpura the devotee has to worship the eight serpents in the quarters. Thus is performed the Seventh Āvaraṇa worship.

98. The eight Serpents are Śeṣa, Takṣaka, Ananta, Vāsuki, Śaṅkhapālaka, Mahāpadma, Kambala and Karkoṭaka.

99-101. The Serpents beginning from Śeṣa are of white, blue, saffron, yellow, black and bright colours. I shall mention their castes and number of hoods. In the context of the worship the intelligent devotees must know that they are Brahmin, Vaiśya, Brahmin, Kṣatriya, Vaiśya and the rest Śūdras.

Their hoods are respectively 1000, 500, 1000, 700, 700, 500, 30 and 30 in number.

102. The devotee who worships Mahādeva together with the five bodily Nyāsas and is eagerly engrossed in the repetition of the ten syllabled Mantra will never find any difficulty in achieving what is desired.

103. His houses will be fine, he will have beautiful women and money for the fulfilment of all his desires thanks to the worship of Śiva.

104. In the case of this ten syllabled Mantra as well the devotee can carryout the special rites mentioned in the case of the previous Mantra. The brahmin who resorts to the ten syllabled Mantra shall always be a worshipped of Rudra.

105-107. Now I shall explain the Mantra of Kubera that bestows all types of prosperity. The thirtyfive syllabled Mantra of Kubera is as follows :

"Yakṣāya Kuberāya Vaiśravaṇāya Dhanyādhipatye Dhana Dhānya Samṛddhim Me Dehi Dāpaya Svāhā"

The sage of this Mantra is Viśravā, the metre is Bṛhatī and the deity is the lord of wealth, the friend of Śiva.

108. The Ṣaḍaṅga Nyāsa is to be performed with the syllabled of the Mantra split at 3, 4, 5, 8, 8 and 7 syllables. The devotee then meditates on Dhanada (Kubera) the resident of Alakapuri.

109. *Dhyāna Verse.* Resort to the pot bellied lord of treasures who is seated on an excellent aerial chariot carried (led) by

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human beings, who has the lustre of the blue sapphire who is a friend of Śiva, who is adorned with crown etc. and who holds Vara in his right hand and the club in his left.

110. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with gingelly seeds. He shall worship in the pedestal with Dharma etc. The Aṅgas the guardians of the quarters and their weapons should be worshipped.

111. For the augmentation of wealth the devotee shall repeat the Mantra ten thousand times in a Śiva temple. The Mantra of repeated a hundred thousand times who is seated at the foot of Bilva tree is the bestower of increased wealth.

112-113. The sixteen syllabled Mantra of Kubera is destructive of all types of poverty. It is as follows :

"Om Śrīm Om Hrīm Śrīm Hrīm Klīm Śrīm Klīm Vitteśvarāya Namaḥ"

The Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split as follows—3, 2, 2, 2, 5 and 2. The process of meditation worship etc. as before.

114. The twenty syllabled Mantra of the celestial river stationed on the head of Śambhu is as follows :

"Om Namaḥ Śivāyai Nārāyaṇyai Daśaharāyai Gaṅgāyai Svāhā"

I shall mention other Mantras also.

115. The sage of this Mantra is Vyāsas the metre is Kṛti and the deity is Gaṅgā. Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split as follows—3, 3, 4, 5, 3 and 2.

116. Bhāgīrathī (Gaṅgā) is to be meditated upon by the aspirants. She is extremely beatiful with many blossoming spot less white lotuses; She is identified with Kṛṣṇa, Īśa and Vindaya (Associated with them), she holds Vara and Lotus in the right hands and waterpot and Abhaya in the left; she is clad in white garments; she is delighted in her face, she has the moon as crest jewel; she is served by all rivers and Nadas like Śoṇa, she is the destroyer of sins and she has crocodite as her vehicle.

117-120. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with gingelly

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seeds soaked in ghee. The devotee shall worship Bhāgīrathī in the pedestal with Jayā and others as Śaktis.

He shall worship the Ṣaḍaṅgas in the filaments and the following in the petals viz. Rudra, Hari, Vidhi, Sūrya, Himālaya, Menā, Bhagīratha and the lord of waters (Ocean).

At the tips of the petals he shall worship the aquatic living beings such as, fish, tortoise, frog, crocodile, swan, Kāraṇḍavas, Cakravākas and Sārasakas.

In the square he shall worship Indra and others along with their weapons. The Mantra thus perfectly practised bestows everything desired by the devotees.

121-122. The intelligent devotee shall specifically worship Gaṅgā on the tenth day of the bright half of the Jyeṣṭha Month (May-June). He shall make gifts of ten Prasthas of gingelly seeds to ten brahmins.

After repeating the Mantra ten thousand times and making thousand Homas and observing fast there (*i.e.* on the banks of the Gaṅgā) the man shall be free from sins and enjoy all pleasures.

123-124½. The 27 syllabled Mantra of Gaṅgā is destroyer of sins. It is as follows :

"Om Namo Bhagavati Aim Hili Hili Mili Mili Gaṅge Mām Pāvaya Pāvaya Svāhā"

The Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split at 3, 4, 6, 3, 9 and 2.

125-128½. The previous Mantra with the initial seven syllables becomes 20 syllabled Mantra as follows :

"Aim Hili Hili Mili Mili Gaṅge Mām Pāvaya Pāvaya Svāhā"

The Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split at 5, 4, 3, 3, 3 and 2.

The fifteen syllabled Mantra is as follows :

"Om Hili Hili Mili Mili Gaṅge Devi Namaḥ"

The Ṣaḍaṅga Nyāsa is to be performed with the syllables split at 3, 2, 2, 2, 4 and 2.

Another eighteen syllabled Mantra is as follows :

"Om Hrīm Śrīm Namo Bhagavati Gaṅga Dayite Namo Hum Phaṭ"

The Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split at 3, 2, 4, 5, 2 and 2.

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The process of worship of the above four Mantras is as before.

129-131. *Maṇikarṇikā Mantra.* The fifteen syllabled Mantra of Maṇikarṇikā is as follows :

"Om Aim Hrīm Śrīm Klīm Om Mam Maṇikarṇike Namaḥ"

The Ṣaḍaṅga Nyāsa is to be performed with the syllables of the Mantra split as follows—1, 2, 2, 2, 5 and 3.

The sage of the Mantra is Vyāsa the metre is Atiśakvarī; the deity is Śrī Maṇikarṇī that bestows progeny and happiness.

132. *Dhyāna Verse.* The three eyed Maṇikarṇikā should be meditated upon as facing the west. In her right hand she holds a garland of full flown blue lotus and in the left the pomegranate fruit; she wears on her chest the garland of white lotuses; she is clad in white silk; she resembles the autumnal Moon; she has joined her palms in reverence, she is on a par with Sun (in brilliance).

133. The devotee shall repeat the Mantra three hundred thousand times; and perform thirty thousand Homas with white lotus flowers smeared with Trimadhu. She should be worshipped along with Gaṅgā [or in the manner like that of Gaṅgā].

134. This Mantra repeated by people bestows the glory of salvation, all types of happiness, progeny, fortune and bliss and heap of wealth.

135-136. The fourteen syllabled Mantra of Maṇikarṇikā is as follows :

"Om Mam Maṇikarṇike Praṇavātmike Namaḥ"

The mode of worship of this Mantra is as that of the persons.

The worshipper of Maṇikarṇikā attains the spot less and imperishable Brahman even if he were to due in an unholy place.

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COMMENTARY

XVI Taraṅga

2. He explains Mahāmṛtyuñjaya Mantra—
Vyāpinī Au Candrayuk=Having M
Kham=Ha Hence Haum
Tāra=Om
Ardhīśabinduyukta=having Ūm
Caturānana=Ja Hence Jūm
Sargī Hamsa=Sa
Bhūrbhuvaḥ—form itself.

3. Sakāraḥ Bālavisargāḍhyaḥ=Sva+Ḥ=Svaḥ
Tryambakam—The Vedic Mantra—
"Tryambakam Yajāmahe Sugandhim Puṣṭivardhanam Urvārukamiva Bandhanān Mṛtyormukṣīya"
Mā/Amṛtāt
Bhūrbhuvaḥ Svaḥ—form itself
Tārayutaḥ Bhujaṅgeśa=Rom
Jūm—form itself
Sargavānbhṛgu=Saḥ

4-5. Manubindvāḍhyaḥ Ākāśaḥ=Haum
This Mantra ends with Praṇava e.g.
"Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Tryambakam Bhūr Bhuvaḥ Svaḥ Rom Jūm Saḥ Haum Om"
This is 50 syllabled.

6. Māyā=Hrīm Ramā=Śrīm.

7-9. Munyādikān=The sages etc. Their Nyāsa is on head etc. Śive=on the penis. Anuṣṭubhaḥ=of the Tryambaka Mantra alongwith the first nine syllables of the Mūla Mantra. They should be used along with Om Namo Bhagavate Rudrāya and the separate Mantras for each limb e.g.
"Om Haum Om Jūm Saḥ Bhūrbhuvaḥ Svaḥ Tryambakam Om Namo Bhagavate Rudrāya Śūla Pāṇaye Svāhā"—heart
"Om Yajāmahe Om Amṛtamūrtaye Mām Jīvaya" head
"Om Sugandhim Puṣṭi Vardhanam Om Candraśirase Jaṭine Svāhā"—tuft

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Om Urvārukamiva Randhanāt Om Tripurāntakāya Hām Hīm—armour.

11. Om Haum Mṛtyormukṣīya Om Namaḥ..... Trilocanāya Ṛgyajuḥ Sāma Mantrāya three eyes.

12. Om Haum Māmṛtāt Om Namo..... Agnitrayāya Jvala Jvala Mām Rakṣa Rakṣa Om Aghorāstrāya – Astram.

13. He explains Varṇanyāsa. The Nyāsa in the eastern side of the face etc. of the thirty two syllables of the Mantra, Tryambakam etc. along with the nine initial syllables of the Mantra with "M" added to each should be performed. Then the process will be

(1) Om Haum Om Jūm Saḥ Bhūr Bhuvaḥ Svaḥ Tryam obeisance in the eastern side of the face

(2) Om Haum etc.... Bam obeisance in the western side of the face etc. etc.

14. He e..umerates the limbs concerned—The Nyāsa of one syllable is to be performed in the eastern side of the face etc.

15. Two in the case of root of thigh, middle of thigh, knee circle, nipple, side, foot, hand and nostril. One on the head.

16. He explains Padanyāsa - Śive=on the penis.

17. He explains the number of syllables in the words. Then the process is Tryambaka—on the head etc.

19. He explains Dhyāna—How the eight hands are engaged is explained. He holds two waterpots in the hands resting on the lap. From the pair of waterpots in the pair of hands above he takes water by means of another pair of hands above and splashes water over his head and holds the dear and the rosary garland in the pair of hands upper most. With the nectar exuding from the moon on the head his body is moistened. The form Unna is the past participle of root Ud to moisten.

Sagirijam=accompanied by Pārvati

He who has three eyes - Tryambaka.

20. The definition of Muṣṭi Mudrā. The devotee keeps the right hand close fisted and raises it up. This is called Muṣṭi Mudrā. It destroys all obstacles.

Sāraṅga=dear. The definition of Sāraṅga Muḍrā – The devotee joins together the tips of the ring finger, thumb and middle finger and keeps the other two raised up. This is called Mṛga Mudrā.

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Śakti Mudrā. Both the fists are kept together the right one being above the left one. Then they are kept close to the head. This is called Śakti Mudrā.

Liṅga Mudrā. The devotee binds the raised right thumb with the left thumb and the left fingers with the right fingers. This is called Liṅga Mudrā that causes the presence of Śiva.

Pañcamukha Mudrā. The wrists and the hands are kept together and the tips of the fingers are joined together. This Mudrā is called Pañcamukha. If it is shown it pleases Śiva.

21. He enumerates the ten articles.

22-24. He enumerates the Pīṭha Śaktis.

26-26. He mentions the Āsana Mantra

"Om Namo Bhagavate Sakala Guṇātma Śaktiyuktāya Anantāya Yoga Pīṭhātmane Namaḥ".

27. He explains the procedure for *Āvaraṇa Pūjā.* The devotee shall perform Āvaraṇa Pūjā after offering Pādya, Arghya, Ācamanīya, Snāna, Vastra, Upavīta, Candana and Puṣpa (flower). In the north-east corner Iśāna has to be worshipped with the Mantra Tait. Ār. 10-40-1.

28-36. Four other Mantras 10-43-1, 19-4-41, 10-45-1 and 10-46-1 are uttered for the worshipped Sadyojāta, Vāmadeva, Aghora and Tatpuruṣa. Near them the Kalās Nivṛtti and others should be worshipped. The Aṅgas and the Mūrtis are worshipped in the second and third Āvaraṇa. The procedure is obeisance to Sūryamūrti etc. In the fourth Ramā etc. are worshipped. In the fifth Viśva etc. In the sixth Āryā and others. In the seventh Dharā etc. and in the eighth Ananta and others are worshipped.

37-39. Umā and others are worshipped in the quarters North etc. in the ninth Āvaraṇa.

In the tenth the Mothers as well as Indra and others - He explains rites for specific purposes beginning with Janmabha etc.

40. Sudhāvallī—Goḍūcī. The twigs shall be Four Aṅgulas long. An Aṅgula is about 2½ cms.

41-44. Śrīphalam=Bilva.

45-46. Rūjām—of the ailments.

47-48. Janmatārātraye means on the Birth Star, on the tenth one after it and on the nineteenth one after it.

49. He explains the ten syllabled Mantra which is an

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ancillary of Rudrajapa Ṅenta having the dative case. Both the words are so e.g.

"Om Namo Bhagavate Rudrāya"

50-62. All these explanations incorporated in the translation of the text (tabular form).

63 He explains Akṣara Nyāsa

Om Namaḥ—in the head Nam Namaḥ—nostrils etc.

This is the first Nyāsa.

64-65. He shall utter Om—obeisance to the head. Nām—obeisance to the nose etc. Thus second Nyāsa. The five Mantras Sadyojātam Prapadyāmi etc. should be uttered and Nyāsa performed on feet etc. He shall also say Hamsa Hamsa. This is the third Nyāsa.

66-70. He explains the rite Saṁpuṭīkaraṇa Sampuṭa means the showing of joined palms in the directions of east etc. after uttering the mantras Trātāram etc. The concerned deity is to be saluted too. If this is done, one shall become brilliant.

71. After explaining Saṁpuṭīkaraṇa and averring its benefit he explains the fourth Nyāsa—Manojūti etc. in the privy Abodhyagni—in the belly.

72. Mūrdhānam Divo - in the heart. Marmāṇi etc.—in the mouth. Jātaveda etc.—on the head. This Nyāsa on the five limbs is the fourth Nyāsa in the series.

73. He explains the Ṣaḍaṅga Nyāsa

Yajjāgrataḥ etc.—heart

Sahasraśīrṣā etc.—head

Adbhyaḥ Sambhṛtaḥ etc.—tuft

Āśuḥ Śiśānaḥ etc.—armour

Vibhrāṭ etc.—three eyes

Namaste Rudra etc.—the entire text of

Śatarudriyam—Astrāya Phaṭ

Thus the fifth Nyāsa.

75. After performing the Pañcāṅga Nyāsa the devotee bows down with eight limbs and meditates on himself as identical with Rudra.

The bowing down *i.e.* Namaskāras are to be performed with the utterance of specific Mantras as follows :

(1) Hiraṇyagarbha etc. (2) Yaḥ Prāṇataḥ etc.

(3) Brahmaja Jñānam etc. (4) Mahī Dyauḥ etc.

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(5) Upaśvāsaya etc. (6) Agne Naya etc.
(7) Yāte Agne etc. (8) Imam Yama etc.

The devotee shall repeat these eight Ṛks and perform the eight limbed Namaskaras as chest, head, eye, mental, faith, feet, hands and speech. The said Namaskara is called Aṣṭāṅga Namaskāra.

76. He explains Dhyāna. Ahīśā=Vāsuki and others. These are the lords ornaments. The rosary garland and Vara in the right hands. Kuṇḍikā=Waterpot. This and Abhaya in the left hands. Para Mānnaka=milk pudding

79-82. Dantapatram=32 petalled lotus.

83. Kalādvikaraṇa=Kalavikaraṇa.

84. Balādvikaraṇa=Balavikaraṇa. Tārtīye=in the third Āvaraṇa petals. Tattvasaṁkhyān=24 in number.

85. He enumerates them—Siddhis are already mentioned Bhavas are also eight. Thus the kings and the mountains are also eight each.

86. He explains them.

87. He explains Nāgas Ananta etc.

88. He explains kings Vainya etc.

89. He explains Mountains Himavān etc.

90. Vāsava and others each eight.

91. He mentions them Indra etc.

95. Pañcābūāni—five lotuses.

97. Yaji=Pūjā

Soptāvṛti=having seven Āvaraṇa.

98. He mentions the eight Nāgas—Śeṣa etc.

Ahayah=Serpents.

99. He mentions their colours—Two of them are yellow viz. Vāsuki and Śaṅkhapāla. Mahāpadma and Kambala are black.

100. He mentions their castes.

101. He mentions the number of hoods Śeṣa has 1000 hoods

Takṣaka—500
Ananta—1000
Vasuki and Śaṅkhapāla—700
Mahāpadma—500
Kambala and Karkoṭara each 30 hoods.

102-104. Evam=Having performed the five types of Nyāsa.

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105-107. He explains Kubera Mantra *i.e.*

"Yakṣāya Kuberāya Vaiśravaṇāya Dhanadhānyā Dhipataye Dhana Dhānya Samṛddhim Me Dehi Dāpaya Svāhā"

Bāṇa Rāmā Kṣaraḥ 35 syllabled.

108. He explains Ṣaḍaṅga Nyāsa

Yakṣāya obeisance to the heart etc.

109. He explains Dhyāna—

Garuḍa Ratnam—The blue sapphire Vara and Gadā in the right and left respectively.

110-111. The Pīṭha Śaktis Dharma etc. have been mentioned already.

112. He explains another Mantra

Saiva = Ramā himself *i.e.* Śrīm Hence the Mantra

"Om Śrīm Om Hrīm Śrīm Hrīm Klīm Śrīm Klīm Vitteśvarāya Namaḥ".

113. He explains Ṣaḍaṅga—

Hence Om Śrīm Om—heart

Hrīm Śrīm—head etc.

114. He explains Gaṅgā Mantra. The two words Śivā and Nārāyaṇī in the dative case. Similarly the words Gaṅgā and Daśaharā too in the dative case.

Vahnijāyā = Svāhā Hence the Mantra—

"Om Namaḥ Śivāyai Nārāyaṇyai Daśaharāyai Gaṅgāyai Svāhā"

Nakhākṣara=20 syllabled.

116. He explains Dhyāna

Iṣṭa=Vara. Vara and lotus in the right hands. The water-pot and Abhaya in the left hands. Makaragā – having crocodile for vehicle.

117-122. The Śaktis Jayā etc. have been mentioned.

123-124. He explains another Mantra

Vāk=Aim

Gaganam=Ha

Sadṛk=having I Hence Hi

Kriyā=La

Tandrī=Ma

Pinākīśa=La

Viṣam=Ma La form itself

Sūkṣmasamyutāḥ=Having I Hence Hili Hili Mili Mili

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Hutavahāṅganā=Svāhā

Girinetrākṣarī=Having 27 syllables

Hence the Mantra—

"Om Namo Bhagavati Aim Hili Hili Mili Mili Gaṅge Mām Pāvaya Pāvaya Svāhā"

125. He explains Ṣaḍaṅga. Aṇkāḥ=9. Iyam=This (Vidyā) without the initial seven letters *i.e.* "Om Namo Bhagavati" becomes 20 syllabled.

126. He explains another Mantra—

"Om Hili Hili Mili Mili Gaṅge Dehi Namaḥ"

127. Tithivarṇa=Having 15 syllables

He explains Ṣaḍaṅga—Agni etc.

He explains another Mantra

Tāra=Om

Māyā=Hrīm

Ramā=Śrīm

Hārdam=Namaḥ

Smṛti=Ga

Atri=Da

Sadṛk Vāyu=Ya+I=Yi

Varma=Hum

The rest—form itself. Hence the 18 syllabled Mantra is

"Om Hrīm Śrīm Namo Bhagavati Gaṅga Dayite Namo Hum Phaṭ"

He explains Ṣaḍaṅga—Tri etc.

129. Upāsti=Worship. Pūrvavat=As before *i.e.* As in the case of the 20 syllabled one. He explains Maṇikarṇikā Mantra—

Vāk=Aim

Māyā=Hrīm

Kamalā=Śrīm

Kāma=Klīm

Vedādya=Om

Induyuk=Having M

Viṣam=Ma Hence Mam

130. Maṇikarṇi=form itself

Bhagī=having E

Brahmā=Ka Hence Ke

Hṛdayam=Namaḥ

Dhruva Samputa=Having Om before and after.

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131. He explains Ṣaḍaṅga—Candra etc.
Om—obeisance to heart
Aim Hrīm—Svāhā unto the head
Śrīm Klīm—Vauṣaṭ unto the tuft etc.

132. He explains Dhyāna

Asavye=in the right hand she holds the garland of blue lotuses.

Apare in the other *i.e.* left—pomegranate she has the lustre of the autumnal moon she is on a par with the Sun thanks to splandour Toyeśakāṣṭhābhimukhī—facing West.

133-134. Puṇḍarīkaiḥ=With white lotuses

Gaṅgayā Samam Yajet=The devotee to perform the Āvaraṇa. Pūjā with the Mantra of Gaṅgā.

135-136. He explains another Mantra

Ma Binduyuk=Mam e.g.

"Mam Maṇikarṇike Praṇavātmike Namaḥ"

Manuvarṇa=Having 14 syllables

The worship of this Mantra is like that of the 15 syllabled Mantra.

A man who worships Maṇikarṇikā can attain Brahman hood even if he dies in an unholy place like Magadha etc.

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XVII Taranga

1. Now I shall explain the Mantras of Kārtavīrya who was the incarnation of Sudarśana discus on the Earth. These Mantras bestow all desired things but had been concealed (by previous preceptors).

2-4. The nineteen syllabled Mantra of Kārtavīrya is as follows :

"Phrom Brīm Klīm Bhrūm Ām Hrīm Krom Śrīm Hum Phaṭ Kārtavīryārjunāya Namaḥ"

With the addition of Om in the beginning it becomes 20 syllabled Mantra.

5. The sage of this Mantra is Dattātreya the metre is Anuṣtup and the deity is Kārtavīryārjuna. Om is the Bīja and Namaḥ is Śakti.

6-7½. *Pañcāṇga Nyāsa* is as follows :

Ā Phrom Brīm obeisance to the heart
Īm Klīm Bhrūm Svāhā unto the head
Ūm Hrūm Vaṣaṭ unto the tuft
Kraim Śraim Hum unto the armour
Hum Phaṭ Phaṭ unto the Astra

The devotee thereafter shall perform extensive Nyāsa with the remaining syllables *i.e.*

"Kārtavīryārjunāya Namaḥ"

8-11. *Varṇa Nyāsa* The syllables of the Mantra are to be used in the following manner for Nyāsa with Om on either side in the first ten cases and with Om prefixed in the remaining cases.

Om Phrom Om—in the heart
Om Brīm Om—in the belly
Om Klīm Om—navel

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Om Bhrūm Om—belly
Om Ām Om—in the privy parts
Om Hrīm Om—right foot
Om Krom Om left foot
Om Śrīm Om—thighs
Om Hum Om—knees
Om Phaṭ Om—calves
Om Kām—head
Om Tam – forehead
Om Vīm—eyebrows
Om Yām—ears
Om Jum—eyes
Om Nām—noose
Om Yam – mouth
Om Nam—neck
Om Maḥ—shoulder

Then the entire Mantra is used for an extensive Nyāsa all over the body. For the sake of the fulfilment of all desires the devotee shall without any distraction meditate upon the king Kārtavīrya.

12. *Dhyāna Verse*. May king Kārtavīrya seated in the chariot protect (us). He is an incarnation of the discus of Hari. He has the splendour of a thousand rising suns. He is honoured and respected by all kings. He holds bows in five hundred hands and arrows in five hundred other hands. He has worm a gold necklace and his garments are pink in colour.

13-14. The devotee shall repeat the Mantra one hundred thousand times and perform ten thousand Homas with gingelly seeds mixed with rice grains or milk pudding. The deity is to be worshipped in the Vaiṣṇava pedestal in the Mystic diagram to be explained presently (verse 22). It consists of a circle, ten-petalled lotus and the square Bhūpura. After worshipping the Śaktis of Viṣṇu (*i.e.* Vimalā, Utkarṣiṇī etc), the king is to be invoked therein and worshipped
[Ref. Verses 14, 22 and 66].

15. At the outset the devotee worships the four Aṅgas (Heart etc.) in the corbers south-east, north-east, south-west and north-west of the central spot and the Astra all round.

16-18. The deities of the Aṅgas should be meditated upon.

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as having the lustre of the moon and holding the sword and shield. The Ṣaḍaṅgas are to be worshipped in the six corners of the hexagon (at the centre).

In the quarters and in the corners the following are to be worshipped

(1) Coramadavibhañjana--(the suppressor of the arrogance of the thieves)
(2) Mārīmadavibhañjana(—of pestilence)
(3) Arimadavibhañjana(—of enemies)
(4) Daityamadavibhañjana(—of the demous)
(5) Duḥkhanāśa(—Destroyer of misery)
(6) Duṣṭanāśa(—Destroyer of the wicked)
(7) Duritanāśa(—Destroyer of sins)
(8) Āmayanāśa(Destroyer of ailments)

In the quarters beginning with the east the following eight Śaktis of white lustre should be worshipped.

19-20. The Śaktis are Kṣemaṁkarī, Vaśyakarī, Śrīkarī, Yaśaskarī, Āyuṣkarī, Prajñākarī, Vidyākarī and Dhanakarī.

Thereafter the guardians of the quarters with their weapons, should be worshipped.

The Mantra, perfectly practised thus shall become capable of being applied to specific rites (for the fulfilment of desires).

21-22. Now the mystic diagram of Kārtavīryārjuna is being mentioned. It is for the sake of adoration.

The ten petalled lotus is to be made up of like this. In the pericarp write Phrom Klīm Om Aim. The ten Bījas beginning with Om and ending with Hum should be written in the petals. The other syllables *i.e.* Phaṭ Kārtavīryārjunāya Namaḥ should written in the spaces between petals. All the vowels with Śaṣasa He should be written in the filaments. The other letters should be written all round. In the four corners of Bhūpura the Bhūta letters (Here Uṛ, Ī, A, Ḷ) should be written. [All the Bhūta letters are mentioned in XXIV-79 et. sq.]. This is the mystic diagram of the king (Kāravīrya).

23-24. The devotee shall write the Yantra with due respect using the eight fragrant substances (sandal, agallochum etc.). The ground wherein it is written should be scrupulously clean. The waterpot should be placed thereon. The king should be invoked therein and worshipped.

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The Mantra is to be repeated touching the waterpot;[1] the devotee remains celebate throughout the period. He shall repeat the Mantra a thousand times. For the sake of achieving everything desired he shall sprinkle the holy-water from that pot on every who are of his near and dear.

25-26. The man sprinkled with the waters of the holy pot obtains, sons, fame, riddance from ailments, longevity, fluency of speech, lovely women and amicability with his own kins men.

Whether in the village or in the city if there is any disturbance from enemies, this Yantra has to be installed for wading off the fear from the enemies.

27. If the Homas are performed with mustard, Ariṣṭa, garlic and cotton the enemy is killed; if with Dhattūra he is stunned; with margosa he is alienated and with lotuses attracted and charmed.

28. If the Homas are performed with the twigs of Vibhīta and Khadira the enemy is driven away. The articles of Homa should be smeared with soaked in, Kaṭutaila (Mustard oil) or ghee from buffalo's milk.

29. If Barley is used for Homas are gets glory and riches; sins can be eliminated by performing Homas with gingelly seeds and ghee. The king will be charmed of Homas are performed with gingelly seeds, raw rice grains, white mustard and fried grain.

30. The Homa with Apāmārga, Arka and Dūrvā grass bestows fortune and dispels sins; the Homa with Priyaṅgu attracts and fascinates women, and that of Guggulu subdues the torture of evil spirits.

31. By performing Homas with the twigs of Aśvattha, Udumbara, Plakṣa, Vaṭa and Bilva the devotee obtains happiness, wealth, long life and sons.

32. The performance of Homa with the slough of a serpent, Dhattūra white mustard and salt causes the destruction of thieves; with Rocana orpiment and cowdung, the stupefaction (of enemies) and with Śāli grains the attainment of lands.

33. The number of Homas depends on the seriousness or otherwise of the work on hand and the same can be decided within the range between thousand and ten thousand.

34-38. Other Mantras of Kārtavīrya are being explained.

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They are also bestowers of supernatural powers. In all these Mantras the latter part consists of "Kārtavīryārjunāya Namaḥ". The first one of these new Mantras has "Phrom" in the beginning and it is of ten syllables. The other nine Mantras have eleven syllables. The second Mantra has Phrom Brīm in the beginning; the third one has Phrom and Klīm; the fourth one has Phrom Bhrūm in the beginning; the fifth one has Phrom Ām in the beginning; the sixth one Phrom Hrīm in the beginning; the seventh one Phrom Krom in the beginning; the eighth one Phrom Śrīm in the beginning; the ninth one Phrom and Aim in the beginning and the last one with Hum Phaṭ.

From the second to the ninth there may be change in the order of the Bījas used and in the tenth Mantra the nine basic syllables are kept between Hum and Phaṭ.

39. The devotee can select any one of these excellent Mantras befitting him (after the requisite purificatory rites). The metre in the first is Virāṭ and in the others it is Triṣṭup.

40. These ten Mantras with the Praṇava used in the beginning evolve ten more Mantras of which the first one will be of eleven syllables and the others twelve syllables.

41-44. The mode of worship of these twenty Mantras is the same as before. The metre of the first one is Triṣṭup and in the case of the others it is Jagatī.

The Ṣaḍaṅga Nyāsa is with the Mūla Bīja (Phrom) with the six long vowels. Hence as follows :

Phrām obeisance to the heart, Phrīm Svāhā unto the head, Phrūm Vaṣaṭ unto the tuft, Phraim Hum unto the armour, Phraum Vauṣaṭ unto the three eyes, and Phraḥ Phaṭ unto the Astra.

Fourteen Syllabled Mantra

This is as follows :

"Om Namaḥ Kārtavīryārjunāya Hum Phaṭ Svāhā"

The mode of worship is as before. The Pañcāṅga Nyāsa is as follows :

Om	obeisance to the heart
Namaḥ Svāhā	unto the head
Kārtavīryārjunāya Vaṣaṭ	unto the tuft
Hum Phaṭ Hum	unto the armour

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Svāhā Phaṭ unto the Astra

Eighteen Syllabled Mantra

It is as follows :

"Om Namo Bhagavate Kārtavīryārjunāya Hum Phaṭ Svāhā"

The Pañcāṅga Nyāsa is performed with the syllables of the Mantra split at 3, 4, 7, 2 and 2.

Om Namo—heart; Bhagavate—head; Kārtavīryārjunāya—tuft; Hum Phaṭ - armour; Svāhā—Astram.

45-47. The sixty three syllabled Mantra of Kārtavīrya, which removes all obstacles, on being recollected is as follows :

"Om Namo Bhagavate Śrī Kārtavīryārjunāya Sarva Duṣṭān-kāya Tapobala Parākramaparipālitasapta Dvīpāya Sarvarājanya Cūḍāmaṇaye Sarvaśaktimate Sahasrabāhave Hum Phaṭ".

48-49. The Ṣaḍaṅga Nyāsa is as follows :

(a) Rājanyacakravartine	obeisance to the heart
(b) Vīrāya	Svāhā unto the head
(c) Śūrāya	Vaṣaṭ unto the tuft
(d) Māhiṣmatīpataye	Hum unto the armour
(e) Revāmbupariṭṛptāya	Vauṣaṭ unto the three eyes
(f) Kārāgehaprabādhita Daśāsyāya	Phaṭ unto the Astra

50. The devotee shall meditating upon the excellent king as checking the flow of water by means of his innumerable hands, as being splashed with water by youthful damsels and as sporting in the waters of the Narmadā.

51. After meditating thus the devotee shall repeat the Mantra ten thousand times. The other things are as before. The mode of worship of this Mantra is laid down as the same as the previous.

52-57. *Thirty two syllabled Mantra* (Verse form)

Kārtavīryārjuno Nāma Rājā Bāhusahasravāni
Tasyasamsmaraṇā Deva Hṛtam Naṣṭamcalabhyate

The Pañcāṅga Nyāsa is with the different feet of the verse severally and collectively by the entire verse. The mode of meditation, application etc. as before.

Kārtavīrya Gāyatrī

Kārtavīryāya Vidmahe

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Mahāvīryāya Dhīmahi
Tannorjunaḥ Procodayāt

This is Arjuna's Gāyatrī and it should be repeated at the beginning of the application of the Mantras.

If this Mantra in verse form is repeated at night all thieves and robbers will flee from that house. If water libation is offered or if it is uttered then also the robbers run away.

Now I shall mention the procedure for offering holy light which extremely delights Kārtavīrya.

58. The eight months excepting Caitra, Jyeṣṭha, Āṣāḍha and Bhādrapada, are recommended for this holy rite of light offering.

59-62. The Tithi (Lunar day of fortnight) should be one other than Riktā (*i.e.* 4th, 9th and 14th of the Lunar fortnight) of the days other than Tuesday and Saturday. The stars should be one of these—Hasta, Uttarās (3 of there), Aśvinī, Ardrā, Puṣya, Śravaṇa, Svāti, Viśākhā and Rohiṇī. Then the offering of the light is good. Among the Yogas, Vaidhṛti, Vyatīpāta, Dhṛti, Vṛddhi, Sukarman, Prīti, Harṣaṇa, Saubhāgya, Sobhana, and Āyuṣmān are good.

Among Karaṇas all except Viṣṭi are recommended. During eclipse half the period after sunrise (?). During these occasions the offering of light performed in the forenoon is auspicious. The midnight on the seventh day of the bright half of Kārtika month is highly recommended.

63. If on that day the star happens to be Śravaṇa and Sunday as well it is extremely rare and so recommended. If the matter is very urgent the restrictions regarding the months is not valid.

64-67. The devotee must observe fast on the day prior to the one selected for the rite. He must be celebate and pure in all respects. He shall sleep on the ground. He shall get up early in the morning and take his bath. The ground should be neatly scrubbed and applied with cowdung solution with pure water. Sitting on the ground he shall perform Prāṇāyām, Saṁkalpa and the Nyāsas mentioned before.

A six angled figure with two triangles should be made on the ground with red sandal paste and rice grains within the figure the Bīja Klīm is written and all round it the six Bījas of the

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Mūla Mantra excepting Klīm should be written. In the directions east etc. the Mantras Krom Śrīm Hum and Phaṭ shall be written. These should be encircled by the nine remaining syllables of the Mantra namely Kārtavīryārjunāya Namaḥ.

Exterior to all these a big triangle shall be constructed.

68-71. The vessel of the lamp is to be placed on the Yantra thus drawn. It may be of gold silver or copper. If these are not available it may be made of brass. A pot of clay is considered the most inferior.

In the case of rites concerning death the vessel must be of some metal. In the case of rites for peaceful purposes it shall be made of the flour of kidney bean. In the case of the rites for alliance the vessel shall be made of wheat flour.

The devotee shall see to it that the top of the base and the height are to be equal, the vessel is of the same length form, as the bottom. The length may be 12, 10, 8, 6, 5, 4 or 3 Aṅgulas.

If the vessel is to hold a thousand Palas of ghee it shall be made of hundred Palas of material. If the vessel is to hold ten thousand Palas of ghee, it shall be made five hundred Palas of material.

72-76. If the vessel holds 75 Palas of ghee it shall be made of 60 Palas of material. If the weight of ghee is 3000 Palas the vessel shall be 125 Palas.. If the ghee is of 2000 Palas the vessel is of 115 Palas. If the ghee is 50 Palas the material shall be of 30 Palas. If the ghee weights 100 Palas the material of the vessel shall be 52 Palas. In other cases too the measurement can be calculated. If it is a case of daily offering of lamp the vessel is of 3 Palas and the weight of ghee is one Palas.

After placing the vessel thus the devotee shall fit up wicks made of cotton threads. The number of wicks used may be one, three, five, seven or fifteen. Generally this number is odd. The number of threads may be from 15 to 1000.

Cow's ghee is to be poured therein after filtering with a pure clean cloth. Based on the seriousness of the matter on hand the weight of ghee used may be from thousand Palas to ten Palas.

77-81. A beautiful ladle (big spoon) made of gold or other metals shall be put in side the pot towards the right side. The tip shall be thin and the base thick. The thinner end is put

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inside the vessel. The length of this ladle may be 16, 8 or 4 Aṅgulas (Aṅgula about 2.5 cms).

To the south (right) of the vessel, leaving four Aṅgulas the devotee shall bury a beautiful knife with lips the tip below the keen edge facing south. Then the devotee lights the lamp remembering Gaṇeśa. To the east of the lamp the devotee shall place a mud pot on Sarvatobhadra Maṇḍala or an eight petalled lotus made of rice grains in accordance with the injunctions.

The intelligent devotee shall invoke the leading king on that pot and worship as before. Thereafter he shall take up water and raw rice grains and perform the Saṁkalpa rite of offering the lamp.

82-90. The hundred and fiftytwo syllabled Mantra for the purpose of the Saṁkalpa rite for the offering of the lamp is being mention now. It is as follows :

"Om Ām Hrīm Vaṣaṭ Kārtavīryārjunāya Māhiṣmatīnāthāya Sahasrabāhave Sahasrakratu Dīkṣita Hastāya Dattātreyapriyāya Ātreyā Yānasūyāgarbha Ratnāya Hrūm Ām Imam Dīpam Gṛhāṇa Amukam Rakṣa Rakṣa Duṣṭān Nāśaya Pātaya Pātaya Ghātaya Ghātaya Śatrūñjahi Jahi Hrīm Om Phrom Klīm Svāhā Anena Dīpavaryeṇa Paścimābhimukhena Amukam Rakṣa Amukavarapradānāya Hīm Hīm Hrīm Om Klīm Brīm Svāhā Tam Tham Dam Dham Nam Pam Pham Bam Bham Mam Om Svāhā"

It has 152 syllables. The sage of this Mālā Mantra is Dattatreya; the metre is Amitam and the auspicious deity is Kārtavīryārjuna.

The Ṣaḍaṅga Nyāsa should be performed by means of Cāmuṇḍā Bīja (Vrīm) with the six long vowels [*i.e.* Vrām—heart, Vrīm—head, Vrūm tuft, Vraim—armour, Vraum—three eyes, Vraḥ—Astram].

91. Then the devotee shall meditate on the deity, and after repeating the Mantra drop down the water. Thereafter he shall repeat the nine-syllabled Mantra a thousand times in front thereof (of the lamp).

The Nine Syllabled Mantra

92. It is as follows :

"Om Ām Hrīm Phrīm Vrīm Svāhā Krom Om"

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The sage of this Mantra is the same as that of the previous Mantra the metre is Anuṣṭup and everything etc. as before.

93. After repeating the excellent Mantra the devotee shall repeat the Kavaca Mantra (Hum).

94. The devotee who offers lamp thus attains all the desires. He shall scrupulously avoid inauspicious utterance at the time of the lighting of the lamp.

95-98. The appearance of a brahmin there is reputed to be the bestower of auspiciousness; that of Śūdras is of middling benefit and that of a Mleccha (Barbarain) is the cause of death or imprisonment.

The sight of a mouse or a cat is defective; that of a cow or a horse causes happiness.

If the flame is uniform and steady it is the cause of fulfilment, if crooked, it may cause destruction; if it produces spluttering noise, it accords freedom from fear to the devotee; if it blazes brilliantly it is considered to be conducive to happiness; if it is dark and murky it causes fear to the enemies; if it vomits (smoke) it causes the destruction of cattle wealth.

99. If the wick is changed and replaced the purpose of the devotee can be realized and after a deity the spousor of the rite becomes blind if another lamp is lighted from it.

100. If defiled by the contact of unclean things there will be anguish and anxiety; if the lamp is destroyed there is fear from enemies; if touched by dog, cat or mouse there may be fear from the king.

101. The lamp made of eight Palas (and offered) at the beginning of a journey causes everything conductive to all happiness. Hence the lamp is to be scrupulously guarded from every obstacle.

102. Till the conclusion of the rite the devotee keeps up celebacy and invariably sleeps on the ground. He should avoid conversation with women, Śūdras and fallen souls and the like.

103. He shall repeat the excellent Mantra of nine-syllables in front of every lamp and especially at midnight every day he shall repeat verses of prayer.

104. If the devotee stands on a single foot in front of the lamp and repeats the excellent Mantra a thousand times at night he will ere long attain whatever he desires.

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105. The rites must be concluded on an auspicious day and leading brahmins must be fed. Thereafter, he shall shower the spousor with the water of the pot repeating the Mantra.

106. The spousor shall make adequate monetary gifts for the satisfaction of (everyone) the priest. If the preceptor is satisfied, the king, the son of Kṛtavīrya bestows everything desired.

107. The householder can perform the rites himself at the behest of the preceptor or request the preceptor to perform it himself after formally making the offering of the lamp to the king (*i.e.* Kārtavīrya) along with the gift of jewels etc.

108. Without the specific command of the preceptor if anyone offers the gift of lamp for gaining his own selfish interests he is sure to incur loss at every step (instead of benefits).

109. The preceptor shall not divulge the secret of the procedure of the rite of offering lamp to ungrateful persons and those of their ilk. The Mantra imparted to the evil ones may cause misery to the instructor himself.

110. The cow's ghee is said to be the best; that of a buffalo is of middling quality. So also is the oil extracted from gingelly seeds. The ghee prepared from the milk of goats etc. is the worst.

111. In the case of some ulcer in the mouth the devotee shall offer lamps with scented oil. For the purpose of effecting the destruction of enemies he shall offer the oil of white mustard.

112-112½. If the purpose is not achieved by offering a lamp of a thousand palas, three lamps shall be offered. Then even the most difficult purpose to shall undoubtedly be realized.

113-115. Anyone doing this rite of offering lamp somehow (without strictly following all the injunctions) at his own house can ward off all obstacles and destroy all his enemies. He gains victory always and obtains sons, grandsons, wealth and reputation.

He who offers lamp everyday at his house in any manner whatsoever for propitiating Kārtavīryārjuna obtains his cherished desire.

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116-117. Kārtavīrya is fond of lamp offering Sungod is fond of prostrations. Mahāviṣṇu is fond of enlogies Gaṇeśa is fond of libations. Durgā is fond of adoration (with flowers etc.) and Śiva is fond of showering with water. Hence the devotee shall perform these different rites for the sake of the propitiatior of these different deities.

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COMMENTARY

XVII Taraṅga

1. He proclaims his intention to explain the Mantra of Kārtavīryārjuna. Gopitān=Concealed, not explained and revealed *i.e.* by the other preceptor Śaṅkarācārya and others.

2. He explains the excellent Mantra

Vahni=Ra Raudrī=Pha Tāra=Om

Combined with the two Hence Phrom

Lakṣmī=Va Combined with Agni (Ra), Indu (M), Śānti (Ī) Hence Vrīm

Vedhāḥ=Ka Combined with Dharā (La), Indu (M) and Śānti (Ī) Hence Klīm

Nidrā=Bha Ardhīśa (Ū), Agni (Ra), Bindu (M) Hence Bhrūm.

3. Pāśam=Ām

Māyā=Hrīm

Aṅkuśam=Krom

Padmā=Śrīm

Varma=Hum

Astram=Phaṭ

Kārtavī—form itself

Vāyuāsana—having Ya

Ananta (Ā) and Repha Hence Rya

Vahni=Ra This and Ja with Karṇa (U) Hence Rju.

4. Meṣa=Na

Lengthened—Nā

Pavana=Ya

Hṛdantaka=Ending with Namaḥ is the Mantra mentioned. If Pranava is added in the beginning it is of 20 syllables.

5. Dhruva=Om—Bījam

Namaḥ—Śakti

6. He explains Ṣaḍaṅga Śeṣa=Ā

Heart—With the first two Bījas. Since Ā is to be used, other vowels are excluded.

Hence Ā Phrom Vrīm obeisance to the heart.

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The head—The fourth Bīja, Klīm and Ī. Hence Ī Klīm, Bhrūm Svāhā unto the head.

7. Vāmakarṇa (Ū) Sabindu=With M
Ardhīśa Yuktā Māyā=Hrūm Hence Ū Hrūm
Vaṣaṭ unto the tuft
Savāgbhyām=having Aim
Aṅkuśa and Padmā Hence Kraim and Śraim
So Kraim Śraim Hum unto the armour.

8. Hum Phaṭ—unto the Astra
With the remaining letters *i.e.* Kārtavīryārjunāya
Namaḥ—Vyāpaka *i.e.* extensive Nyāsa

He explains Varṇanyāsa - on the thighs, knees, and calves—only one Nyāsa. The Bīja must be flanked by Om on either side. Hence

Om Phrom Om—in the heart
Om Vrīm Om—in the belly etc

10. Tārādyām—having Om at the beginning
Hence Om Kām on the head Om Tam—on the forehead.

12. He explains Dhyāna Akhilakṣoṇī –

Dhavaiḥ—By all the kings. Nataḥ—bowed down to. He is holding the arrows also with so many hands.

Hāṭaka Mālāyā=With gold necklace
Syandanaga=Seated in the chariot.

16. The worship of Coravibhañjana and others—in the quarters. That of Duḥkhanāsā etc. in the interstices south-east etc.

18. Duritāmayanāśakau—Two deities Duritanāśaka and Āmayanāśaka.

22. He explains the Yantra (Mystic diagram) Dikpatram—Ten petalled lotus shall be drawn. In the pericarp the devotee shall write the Bīja, Madana and Śrutyādi and Vāk.

The Bīja=Phrom
Madana=Klīm
Śrutyādi and Vāk Om and Aim

The Bīja etc. should be written within Aim.

The ten Bījas beginning with Praṇava and ending with Hum should be written on the petals The remaining letters *i e.* "Phaṭ Kārtavīryārjunāya Namaḥ" should be written in the interim spaces. The Ūṣmās *i.e.* Śa, Ṣa, Sa and Ha along with the vowels.

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should be written in the filaments. Two in each filament. The remaining letters Ka etc. should be used to encircle these. The letters of the five Bhūtas shall be in the carners of the Bhūpura *i.e.* square. The Bhūta letters are enumerated in XXIV-79 et sq. The Bhūta letters (whole of earth) should be written in rites concerning stunning, stupefaction etc. In Śānti (peaceful) rites the (first set *i.e.* of Earth). In the Vaśya (captivating) rites Taijasas (Fiery). In Uccāṭana (Exorcising) rites Vāyavīyas (Gaseous). In Vidveṣaṇa (Alienating) rites it should that of the firmament. Māraṇa (killing) rites to Taijasas (Later in XXV Taraṅga) he will be explaining these the (Verses 24 et sq). This Yantra of the king Kārtavīrya.

23. He explains the Abhiṣeka (Drenching with the sacred water). The eight scented substances are sandal, Agallochum, Bālaka (colocynth), Kuṣṭha, saffron, camphor, Rocana orpiment and Jaṭāmansī Tatra = there *i.e.* in the pot placed on the Yantra.

25. Svajanarañjanam = Alluring the kinsmen
Sudṛśaḥ—women.

26. Puṭabhedane—in the city.

27. Ariṣṭas are soap berries with frothy fruits. Padmaih through lotuses Vaśyate—captivated. Everywhere the word Hutaiḥ (when Homa is performed) should be added.

30. Purāṇām=of Guggulus.

32. Nirmokaḥ - the slough of a serpent
Hema=Dhattūra.

33. According to the seriousness or otherwise of the matter on hand. If the matter is more important and too many, more homas are to be performed.
If it is less—less number of Homas

34. He explains different Mantras. In all the ten Mantras the letters Kārtavīryārjunāya Namaḥ should be added.

35. The first one is of ten syllables. The other nine are of eleven syllables. He enumerates them. The first one is Phrom Kārtavīryārjunāya Namaḥ. He explains the second one. It is "Phrom Vrīm Kārtavīryārjunāya Namaḥ".

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36. III. Phrom Klīm Kārtavīryārjunāya Namaḥ
IV. Phrom Bhrūm Kārtavīryārjunāya Namaḥ
V. Phrom Ām Kārtavīryārjunāya Namaḥ
VI. Phrom Hrīm Kārtavīryārjunāya Namaḥ
37. VII. Phrom Krom Kārtavīryārjunāya Namaḥ
VIII. Phrom Śrīm Kārtavīryārjunāya Namaḥ
IX. Phrom Aim Kārtavīryārjunāya Namaḥ
X. Hum Kārtavīryārjunāya Namaḥ Phaṭ

38. If Praṇava is prefixed to these ten Mantras then the first one shall be of eleven syllables and the others of twelve syllables.

41. Pūrvavat - as in the case of the excellent Mantra. The worship is considered so.

42. He explains the mode of Ṣaḍaṅga Nyāsa
Phrām—heart Phrīm—head etc.
He explains the fourteen syllables
"Om Namaḥ Kārtavīryārjunāya Hum Phaṭ Svāhā"
Ijyā adoration.

43. He explains Pañcāṅga Nyāsa—Bhū etc. He explains the eighteen syllabled Mantra Hṛt = Namaḥ Kārtavīryārjuna that way *i.e.* in the dative. Hence the Mantra is
"Om Namo Bhagavate Kārtavīryārjunāya Hum Phaṭ Svāhā".

45. He explains another Mantra—
"Namo Bhagavate Śrī Kārtavīryārjunāya Sarvaduṣṭāntakāya Tapobala Parākrama Paripālitasaptadvīpāya Sarvarājanya Cūḍāmaṇaye Sarvaśaktimate Sahasrabāhave Hum Phat".

48. He explains its Ṣaḍaṅga Nyāsa. The Ṣaḍaṅga Nyāsa should be with these words in the dative case e.g.
Rājanya Cakravartine - heart
Vīrāya head
Śūrāya—tuft
Māhiṣmatīpataye—Armour
49. Revāmbuparitṛptāya—three eyes
Kārāgeha Prabādhita Daśāsyāya—Astra

51. He must repeat the Mantra ten thousand times even as he meditates. The other things specific rites etc. Pūrvavat—As in the case of fourteen syllabled and eighteen syllabled Mantras.

52. He explains another Mantra in the form of a verse in Anuṣṭup Metre e.g.

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"Kārtavīryārjunonāma Rājā Bāhusahasravān Tasya Samsmaraṇādeva Hṛtam Naṣṭam Calabhyate"

54-56. He explains Gāyatrī—

Kārtavīryāya Vidmahe Mahāvīryāya Dhīmahi !

Tannorjunaḥ Pracodayāt !!

57. He explains the procedure of lamp-offering.

58. He enumerates the months recommended for the auguration of the rites—Vaiśākha etc

59. Riktās are the fourth, seventh and fourteenth days of the fortnights of a lunar month. The rites should not be performed on these days. He mentions the stars recommended –

Raudram—Ārdrā star Vaiṣṇava=Śravaṇa

Vāyubham=Svātī

60. Dvidaivatam—Viśākhā

He mentions the Yogas—Caram = Vaidhṛti.

62. The whole of the night—and in the foremoon as well.

64. He mentions the details of the procedure Kau—on the ground.

66. Smara - Klīm

67. Ṣaḍvarṇān—Om Phrom Vrīm Bhrūm Ām and Hrīm—these are to be written in the triangles beginning with their tips.

Krom Śrīm Hum and Phaṭ—these are to be written in the quarters (east etc.). They should be encircled by the remaining letters.

70. He explains the dimensions of the vessel Budhne—at the bottom. The vessel should be of 12 Aṅgulas etc. at the bottom and above (*i.e.* length of the base and height).

72. Śarārka Pala Bhājanam the vessel of hundred and twentyfive Palas.

73. If the ghee weights 2000 Palas the copper vessel shall be of 115 Palas.

Akṣiśara Saṅkhyātam—of 52 Palas.

In the other cases too the weight of the vessel should be decided in accordance with the weight of ghee.

74. Vahnipalam—of three Palas.

75. The number of wicks shall be of odd number—beginning with one and ending with 101. The number of threads may be from fifteen to thousand.

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77. Tadardhām - of eight Aṅgulas
Tadardhām—of four Aṅgulas.

78. The devotee buries the knife four Aṅgulas away from the vessel.

79. The tip of the knife shall be pointed below and the edge towards the south.

82-84. Dvīṣubhūmitaḥ of hundred and fiftytwo syllables—the Mantra for the Saṁkalpa of the lamp offering—
Pāsa=Ām
Māyā=Hrīm
Śikhā - Vaṣaṭ

85. Nabhognī Ha and Ra
Vāmakarṇendusthitau=having Ū and M Hence—Hrūm
Pāśa=Ām
In the place of Amukam the name of the person intended is to be uttered.

86. Māyā=Hrīm
Tāra=Om
Svambījam=Phrom
Ātmabhūh=Klīm

88. Ākāśadvayam=Ha, Ha
Vāmanetracandrayutam—having Ī and M Hence Hīm Hīm
Śivā=Hrīm
Vedādikāmacāmuṇḍāh—Om Klīm Vrīm
Tu=Dental class
Pu=Labial class

89-90. Netrabāṇa Dharākṣara=of 152 syllables e.g.
"Om Hrīm Vaṣaṭ unto Kārtavīryārjuna, unto the lord of Māhiṣmatī, unto the one with thousand hands and one who performed a thousand sacrifices, unto the favourite of Dattātreya, unto the scion of the family of Atri, unto one born of Anasūyā Hrūm Ām accept this lamp protect protect so and so destroy destroy the wicked ones, fell them down fell them down, kill them kill them, kill kill the enemies Hrīm Om Phrom Klīm Svāhā. With this excellent lamp facing west protect so and so be ready for granting boon to so and so Hīm Hīm Hrīm Om Klīm Vrīm Svāhā Tam Tham Dam Dham Nam Pam Pham Bam Bham Mam Om Svāhā" Cāmuṇḍayā—with the Bīja. Hence Ṣaḍaṅga Nyāsa with Vrām, Vrīm, Vrūm, Vraim, Vraum and Vraḥ.

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91. After meditation in accordance with the injunction given before.

92. He explains the nine syllabled Mantra

Tāra = Om
Ananta with Bindu = Ām
Māyī = Hrim
Svam with Vāmnetra = Phrīm
Kūrmāgnī = Va, Ra
Śānti Candrāḍhyau = Ī and M Hence Vrīm
Vahninārī = Svāhā
Dhruva = Om

93. Pūrva = Dattātreya
Anyat = Ṣaḍaṅga etc.
Kavacam = Hum
Ḍāmaroktam – As mentioned in Ḍāmara (?)

94. He explain the omens at the time of the offering of lamp.

96. Ākhvotvoḥ = of mouse and cat.

101. Vasupalaiḥ = of eight Palas
Antarāyataḥ—from obstacles.

102. Bhūśayam—lying on the ground.

103. Niśīthinyām—at night.

107. The preceptor should be wooed by the offer of gems etc. and then he must be requested to start the Dīpa rite of the king (*i e.* Kārtavīrya).

110. Ajādighṛtam - the ghee from goat's milk etc. is inferior.

115. Yathākathamcit - Somehow. Thereby he points out that the restriction regarding the weights of vessel and ghee is not so very essential.

In the vessel of three Palas are pale of ghee ls to be used for the daily offering of lamp. Here also somehow *i.e.* as the devotee chooses. What is necessary is the regularity in offering whatever may be the weight etc.

116. Arjuna is fond of lamp offering. In this context he mentions what the other deities are fond of Mārtaṇda (Sun) is fond of prostration.

117. Durgā – Sundarī.

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XVIII Taraṅga

1-6. I shall now explain Kālarātri Mantra that destroys the entire hosts of enemies. It is of 133 syllables is as follows:

"Om Aim Hrīm Klīm Śrīm Kāhneśvari Sarvajanamanohari Sarvamukhastambhani Sarvarājavaśamkari Sarvaduṣṭanirdalani Sarvastrīpuruṣākarṣiṇi Bandīśṛṅkhalastroṭaya Troṭaya Sarvaśatrūn Bhañjaya Dveṣṭṛn Nirdalaya Nirdalaya Sarvam Stambhaya Stambhaya Mohanāstreṇa Dveṣiṇa Uccāṭaya Uccāṭaya Sarvavaśam Kuru Kuru Svāhā Dehi Dehi Sarvam Kālarātri Kāmini Gaṇeśvari Namaḥ"

7-8. The sage of this Mantra is Dakṣa; the metre is Atijagatī and the deity is Alarkanivāsinī Kālarātrī.

The Bīja of this Mantra is Krīm and the Śakti is Māyā Rājñī. The application is for the purpose of realizing one's cherished desires.

At the outset the devotee performs the Nyāsa of the five Bījas (*i.e.* Om Aim Hrīm Klīm and Śrīm) in the five fingers.

9-10. The Ṣaḍaṅga Nyāsa has to be performed as follows : The first 24 syllables for obeisance to the heart, the next 25 syllables for Svāhā unto the head; the next 21 syllables for Vaṣaṭ unto the tuft; eighteen more syllables for Hum unto the armour; twentysix syllables for Vauṣaṭ unto the three eyes and the last nineteen syllables for Phaṭ unto the Astra.

After the performed of the Ṣaḍaṅga thus the devotee shall meditate on Viśvavimohinī (the enchantress of the universe).

11. (Dhyāna Verse) I resort to the three eyed Māyā Rājñī Kālarātri whose lustre is like that of the rising sun whose tresses are loose and dishevelled, who is clad in black garments, who holds in her left hands the Liṅga and Bhuvana (cosmos) and the baton and boon in the right hands, who is brilliant with the

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lustre of different kinds of ornaments, whose lotus like face wears smile, who is served by the groups of Devas and whose body is torn and bruised by the arrows of the mind born lord of Lave.

12. The devotee shall repeat the Mantra ten thousand times and perform thousand Homas with gingelly seeds or lotus flowers. He shall obtain welfare by propitiating leading brahmins thereafter.

13-14. The goddess is to be worshipped in the Kālikā pedestal. The mystic diagram intended for the worship is being mentioned now.

The Bindu is in the centre. Then a triangle then a six angled figure with two intersecting triangles, then a circle then eight petalled lotus; this is covered by a circle; then sixteen petalled lotus and another circle. The entire figure is surrounded by a Bhūpura (square) of three parallel lines and four doorways. The devotee then worships the goddess in the Bindu (at the centre).

15-18. The devotee shall write the Mystic Yantra on the leaf of Bhūrja or any milky tree. For the purpose of the rites for calmness and peace he shall use a stylus from Champā twigs and Ashṭagandhas (eight fragrant stuffs). They are Karchūra, Agallochum, Rochana pigment, red sandal, saffron, sandal and Musk.

The intelligent devotee shall write with Sindūra and Hiṅgula in the case of the rites for fascinating and captivating with Sārasa stylus. In regard to the rites of Stambhana (stunning) he shall use the feathers of cuckoo as stylus and make use of Haritāla and Haridra as materials for writing.

In Māraṇa (killing) rites he shall use the stylus of crow's feathers with the juice of Dhattūra, Arka and Nirguṇḍī mixed with the blood of donkey, horse and buffalo.

19-20. The devotee shall perform the Āvaraṇa worship in the mystic diagram drawn thus. These three deities viz. Sammohinī, Mohinī and the third one Vimohinī shall be worshipped in the three corners of the triangle from right to left. Beginning with the South-East corners he shall worship the six Aṅgas in the six corners of the hexagonal figure.

21. The vowels are to be worshipped in the circle and the eight Mothers in the eight petalled lotus. In the next circle the consonents beginning with Ka and ending with Kṣa are to

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be worshipped. Urvaśī and others are to be worshipped in the sixteen petalled lotus.

22-23. They are (1) Urvaśī, (2) Menakā, (3) Rambhā, (4) Ghṛtācī, (5) Mañjughoṣā, (6) Sahajanyā, (7) Sukeśī, (8) Tilottamā, (9) Gandharvī, (10) Siddhakanyā, (11) Kinnarī, (12) Nāgakanyakā, (13) Vidyādharī, (14) Kimpuruṣā, (15) Yakṣiṇī and (16) Piśācikā.

24-25. In the next circle the devotee worships the ten deities as follows :—The five Bījas at the beginning of the Mantra along with their respective deities and then the five arrows with their respective Bījas in the beginning. Thus the ten deities have been mentioned.

The eight Siddhis beginning with Aṇimā should be worshipped within the Bhūgṛha (square).

26-27. In the three lines of the Bhūgṛha the following nine deities are to be worshipped :

The three viz. Icchāśakti (Power to wish), Kriyāśakti (Power to act) and Jñānaśakti (Power of knowledge) should be worshipped in the first line.

In the second line Śiva, Viṣṇu and Brahmā are to be worshipped. In the third line the three Guṇas with Sattva as the chief should be worshipped.

28. The devotee then worships Gaṇeśa, Kṣetrapālaka, Vaṭuka and the Yoginīs in the four doorways beginning with the one in the east. Then he shall worship the deities Indra etc.

29. After completing the external worship in this manner the twelve goddesses, the close attendents of the chief goddess should be worshipped—three of them in each quarter.

30-31. The first of them is Māyā, then Kālarātri, the third is Vaṭavāsinī, then Gaṇeśvarī, Kāhnā, Vyāpikā, Alarkavāsinī, Māyārājñī, Madanapriyā, Rati the tenth one, Lakṣmī and Kāhneśvarī. Thus the twelve goddesses are enumerated.

32. The adoration ending with Naivedya (food offering) should be completed and oblation should be offered with liquor etc.

Thus propitiated the goddess Kālarātrī shall bestow everything desired.

33. *Vaśīkaraṇa rites.* In the evening (after Sunset) of a Saturday the devotee goes to a beautiful lake (cool to the touch)

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and worship it with the following Mantra and offer turmeric, raw rice grains and flowers.

34. The Mantra is as follows :

"Om Namo Jalūkāyai Jalūkāyai Sarvajanam Vaśam Kuru Kuru Hum".

35-37. He then returns home and sleeps on the ground meditating on the goddess at night. In the morning he goes back to the lake and picks up two Jalūkā (Leech) worms. The worms are dried in the shade and ground into powder. A wick is made with black cotton thread smeared with the pounded leech. This wick is to be kept in a pot made of the clay from the potter's wheel. The pot is to be filled with oil.

38-40. The oil should be clean and free from all impurities. It should have been derived from the machine of the monger even as it is being worked. The devotee should fetch fire from the house of a prostitute and that fire shall be kindled with the twigs of Kokilākṣa tree. The wick should be lighted thereby and the lamp shall be placed in the mystic diagram consisting of the triangle the hexagonal figure and the square. The middle of the diagram should be covered with fried grain and the diagram itself should be drawn with turmeric juice. The devotee shall invoke Kālarātri in the lamp and them worship

41-42. The worship of Kālarātri shall be with all the Āvaraṇas. Then the intelligent devotee shall place a new pot-sherd and take therein the collyrium dropping down from the lamp with the vessel.

Seated facing the west the devotee then inspires the collyrium three hundred times by means of the mantra presently to be mentioned.

43-45. The Mantra used for inspiring the collyrium is of 58 syllables as follows :

"Om Aim Klīm Hrīm Śrīm Glaum Blūm Hsauḥ Namaḥ Kāhneśvari Sarvān Mohaya Mohaya Kṛṣṇe Kṛṣṇavarṇe Kṛṣṇāmbara Samanvite Sarvānākarṣaya Ākarṣaya Śīghram Vaśam Kuru Kuru Aim Klīm Śrīm".

46. The devotee then deteches the deity from the lamp and unites it with his own soul. On the (following) Tuesday he once again worships the deity and the collyrium and mixed butter and collyrium together.

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47. The devotee then repeats the Mūla Mantra 108 times and performs 108 Homas with the Madhūka flowers in the well consecrated fire.

48-50. Virgins, lads and women should be fed with sweets. The excellent devotee and practitioner of Mantra must apply the collyrium over his forehead like a Tilaka. He will be able to fascinate and enchant men women and kings merely by looking at them.

If the same, mixed with milk, is given for drinking it causes the enchantment of men. If the devotee touches anyone the latter shall become the constant slover of the devotee who has touched him.

Now the rite of enchantment and fascination has been mentioned. Hereafter the rite of Stambhana (stupefaction and stunning) is being mentioned.

51. The following excellent mystic diagram is to be drawn on a cloth dyed with turmeric. Niśā, Gorocanā, Kuṣṭha and Añjana should be powdered together and well mixed with cow's urine. The diagram is to be drawn with this mixture.

52-53. At the outset he shall draw the eight petalled lotus with the name of the enemy in the pericarp. He shall write Om twice, Glaum twice and the letters Caṭa twice in the petals. The Yantra is then wrapped with a yellow cloth after wrapping it well with the leaves of the Arka plant pierced with seven thorns of the tree Kokila. This entire thing is buried in the anthill which is filled with sheep's urine above. A stone is placed at the aperture of the anthill and the intelligent devotee stands on it facing south-east and repeats the Mantra a thousand times.

56-59. The beads used should be made of turmeric. The Mantra is being mentioned now :-

"Om Hlām Hlīm Hlūm Kāmākśi Māyārūpiṇi Sarva Manohāriṇi Stambhaya Stambhaya Rodhaya Rodhaya Mohaya Mohaya Klām Klīm Klūm Kāmākṣe Kāhneśvari Hum Hum Hum"

It is of fifty syllables. If it is repeated the enemies will be stunned and stupefied.

60. *Mohana* (*Deluding*) *rite.* The devotee fetches turmeric on a Sunday and pounds it well and mixes it with breast milk

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(of a women). He draws a circle with this mixture on the leaf of Bhūrja. Within the circle the Kāma Bīja is written [Klīm].

61-63. Ten Kāma Bījas are written all round this with due respect and a circle is described.

This circle is surrounded by twelve Kāma Bījas.

Again another circle is described which is further surrounded by sixteen Kāma Bījas. Beyond this a hexagonal figure is drawn with Kāma Bījas in the corners.

The entire figure is embedded in Vāg Bīja. This Yantra causes delusion. The devotee sits is front of this Yantra and repeats the ten syllabled Mantra.

64-66. This ten syllabled Mantra causes delusion unto the entire world. It is as follows :

"Om Kāmāya Klīm Klīm Kāminyai Klīm"

The devotee repeats this Mantra for five days. Everyday anger should rage in his mind. He shall perform Homas with gingelly seeds soaked in ghee one tenth of the number of Japas. The excellent man shall apply the ashes from the sacrificial pit as Tilaka. Thereby he shall be able to delude (fascinate, enchant) the entire universe. By wearing that Yantra also he can do so.

67-72. The Mohana rite has been explained. I shall now explained Ākarṣaka rite (Attraction) :—On the eighth or fourteenth day in the dark half of the lunar month, if it conicides with Tuesday or Sunday the devotee stands in navel-deep water in the morning and repeats the Mūla Mantra one thousand and one hundred times. After returning home he anoints his body with oil.

With collyrium he shall inscribe the outline of a woman or a man in the pedestal etc. He then worships it with the leaves of the sensitive plant and sprinkles it with the juice extracted from its roots. In front of the Yantra he shall repeat the forty syllabled Mantra. It is as follows :

"Om Namaḥ Kālikāyai Sarvākarṣiṇyai Amukīm Ākarṣaya Ākarṣaya Śīghramānaya Śīghramānaya Ām Hrīm Krom Bhadrakālyai Namaḥ"

This forty syllabled Mantra that is capable of attracting (persons) has thus been explained.

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73. He shall repeat the Mantra 160 times and worship the drawn figure with 50 red Karavīra flowers.

74. He shall offer the flowers one by one after repeating the letters of the alphabet, the name of the desired person and Ākarṣaya twice and ending with Namaḥ.

75. After the rites of offering incense light and food offering the devotee shall perform hundred Homas with chick peas soaked in ghee uttering the Mantra of attraction.

76-78. A string as long as one's height should be made of twenty eight threads of black cotton spun by a virgin and the devotee makes hundred and eight knots in it uttering the Ākarṣaka Mantra. If the said string is worn the missing women or man will soon come back within three days if present in the village or within nine days if present anywhere outside.

The rite of Ākarṣaṇa has been explained. The Uccāṭana (exercising) rite is being explained.

79-80. On the fourteenth day in the dark half of the lunar month the devotee sits in the posture of Kukkuṭa (cock) facing the south with hairs loose and dishevelled. He is clad in blue clothes. His rosary of prayer shall be a string of Muñjā grass with a number of knots. Remembering Śabarī deities he shall repeat the following Mantra two thousand times.

81-83. The Mantra for Uccāṭana is of 36 syllables as follows:

"Om Blūm Mlūmkṣlūm Kālarātri Mahādhvāṁkṣi (Amukam so and so) Āśūccāṭaya Āśūccāṭaya Chindhi Chindhi Bhindhi Svāhā Hum Kāmākṣhi Krom"

It quickly exorcises the enemy.

84-85. At the completion of the Japa the devotee shall perform Homas one tenth of the number of Japas with Mustard at night. Then with the hairs untied he shall repeat the Mantra and offer oblations of Mustard oil cake and oil mixed with water droppin it on the ground. If this rite is performed for seven days, the enemy shall flee the country.

86-92. *The rite for creating mutual split.* If the devotee wishes to create split between two persons he shall make two planks out of the trees corresponding to their stars of naturity [IX-50-52 (commentary)] and engrave their figures thereon along with their names mixing eight types of poison with the milk of a she donkey. He keeps touching them and repeating the

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Mantra a thousand times in the night.

The Mantra is of fifty syllables beginning with Om and it bestows all supernatural powers.

At the end of the Japā he shall tie the two planks with a cord made of the hairs from the tails of a donkey, buffalo and horses and bury them in an ant hill. Afterwards he shall repeat the same Mantra as many times (thousand). The Mantra is as follows :

"Om Hraum Glaum Hsaum Bhraum Bhagavati Daṇḍadhāriṇi (Amukam so and so Amukam so and so) Śīghram Vidveṣaya Vidveṣaya Rodhaya Rodhaya Bhañjaya Bhañjaya Śrīm Hrīm Rājñyai Om Hum Hum Hum".

93. Māraṇa [(killing) rite]. The rite of killing should be practised in regard to an enemy other than a Brahmin. The explatory rite for the same shall be the repitition of the Mūla Mantra hundred and eight times.

94-98. On the fourteenth day in the dark half of the lunar month coinciding with a Tuesday the devotee shall fetch some clay from the cremation ground, tower or cross-roads and put therein Viḍaṅgas, and the flowers of Hayāri and Arka. With this mixture he shall make a doll.

He shall then sit at night in the ground or in a secluded spot or a temple clad in blue garments with hairs dishevelled. The name of the enemy shall be written in the heart of the doll and vital airs shall be ritualistically instilled into it. He then covers the doll with a shroud from the cremation ground after anointing it with oil and worships it. Thereafter he shall bathe the doll with the blood of a donkey, horse and/or buffalo. After that he shall offer then red sandal and the flowers of Dhattūra. Repeating the Māraṇa Mantra he shall perform Homa and adoration.

99-100. The Mantra for the rite of Māraṇa is of thirteen syllables. It begins with Om and is as follows :

"Om Bhrām Bhrīm Bhrūm Mṛtīśvari Kṛm Kṛtye Amukam (so and so) Śīghram Māraya Māraya Krom"

The devotee shall perform Pūjā and Homa with this Mantra.

101-102. The materials for Homa shall be the mixture consisting of Ugrā, mustard and the seeds of Bhallāta and Unmatta. Hundred Homas should be performed in the fire at

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the cremation ground. The devotee then cuts off the head of the doll and burns it in the fire. Thereafter he performs the Pūrṇāhuti (The valedictory ghee offering). If this rite is performed duly the enemy shall become the guest of the god of death within three weeks.

103-104. In rites such as these the devotee shall offer oblations at the outset to Bairava, with cooked blackgram, meat, liquor etc. In this manner he will certainly achieve perfect success.

The devotee who performs such rites as these shall devoutly serve Narasimha or Śiva for the protection of his own soul. Procedure for the *Caṇḍī Vidhāna Adoration of Caṇḍī.*

105-107. Now I shall explain the Navārṇa (nine syllabled) Mantra which is an essential adjunct to the rites of Śatacaṇḍī etc.

The nine syllabled Mantra is as follows :

"Aim Hrīm Klīm Cāmuṇḍāyai Vicce"

The sages of this Mantra are Brahmā, Viṣṇu and Maheśvara. Sages have mentioned Gāyatrī, Uṣṇik and Anuṣṭup as the metres. The deities are Mahākālī, Mahālakṣmī and Mahāsarasvatī.

108-109. Nandā, Śākambharī and Bhīmā are remembered as the Śaktis of this Mantra. The Bījas are Raktadantikā, Durgā and Bhrāmarī. Fire, wind and the Sun are the Tattvas and the meditation is the fruit of the three Vedas. The application is for the achievement of all desires.

110. The Nyāsa of the sages, metres and the deities are respectively on the head, mouth and heart. The Nyāsas of the Śakti and Bīja are in the nipples and that of the Tattvas in the heart.

111-112. Thereafter the devotee shall perform eleven types of Nyāsas. They are the bestowers of the desired benefits. The first one of them.

I Mātṛkā Nyāsa

The Mātṛkā Nyāsa (the Nyāsa of the letters of the alphabet). This should be performed in the manner mentioned before [I-89-91]. By performing this rite man attains similarity in form with the deity.

After that the devotee shall perform the second Nyāsa named Sārasvata.

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II Sārasvata Nyāsa

113-115. This Nyāsa is performed as follows :
(1) Om Aim Hrīm Klīm obeisance—in the small fingers
(2) Om Aim Hrīm Klīm obeisance—in the ring fingers
(3) Om Aim Hrīm Klīm obeisance—in the middle fingers
(4) Om Aim Hrīm Klīm obeisance—in the index fingers
(5) Om Aim Hrīm Klīm obeisance - in the thumbs
(6) Om Aim Hrīm Klīm obeisance—in the palms
(7) Om Aim Hrīm Klīm obeisance—in the backs of hands
(8) Om Aim Hrīm Klīm obeisance—in the wrists
(9) Om Aim Hrīm Klīm obeisance—in the elbows
(10) Om Aim Hrīm Klīm obeisance—to the heart
(11) Om Aim Hrīm Klīm obeisance - Svāhā unto the head
(12) Om Aim Hrīm Klīm obeisance—Vaṣaṭ unto the tuft
(13) Om Aim Hrīm Klīm obeisance—Hum unto the armour
(14) Om Aim Hrīm Klīm obeisance—Vauṣaṭ unto the three eyes
(15) Om Aim Hrīm Klīm obeisance Phaṭ unto the Astra

If this Sārasvata Nyāsa is performed sluggishness disappears.

Thereafter he shall perform the third Nyāsa concerning the group of mothers.

III Mātṛgaṇa Nyāsa

116-117. This Nyāsa is performed as follows :
(1) Hrīm may Brāhmī protect me in the east
(2) Hrīm may Māheśvarī protect me in the south-east
(3) Hrīm may Kaumārī protect me in the south
(4) Hrīm may Vaiṣṇavī protect me in the south-west
(5) Hrīm may Vārāhī protect me in the west
(6) Hrīm may Indrāṇī protect me in north-west
(7) Hrīm may Cāmuṇḍā protect me in the north
(8) Hrīm may Mahālakṣmī protect me in the north-east
(9) Hrīm may Vyomeśvarī protect me in the regions above
(10) Hrīm may Saptadvīpeśvarī protect me on the Earth
(11) Hrīm may Kāmeśvarī protect me in the nether regions

When this rite of Nyāsa is (duly) performed the devotee shall be victorious over all the three worlds.

Then the devotee shall perform the fourth Nyāsa concerning Nandajā etc.

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120-123. *IV The Nyāsa of six deities*

(1) May Nandajā bedecked in lotus and goad protect the forepart
(2) May Raktadantikā with sword and vessel in the hands protect the southern part
(3) May Śākambhari having flowers and sprouts protect the back
(4) May Durgā with bow and arrows in the hand always protect me in the left side
(5) May Bhīmā with the skull and vessel in the hand protect me from the head to the food
(6) May Bhrāmarī having variegated lustres protect me from the foot to the head

If the man performs the fourth Nyāsa it shall dispel old age and death

Thereafter the devotee shall perform the excellent fifth Nyāsa named *Brahma Nyāsa.*

V Brahma Nyāsa

124-127. This Nyāsa is to be performed as follows :
(1) May the eternal Brahmā protect from the foot to the navel
(2) May Janārdana always protect from the navel to Viśuddhi
(3) May the three-eyed Rudra protect from Viśuddhi to the cerebral aperture
(4) May the Swan protect the pair of feet
(5) May Vainateya (Garuda) protect the pair of hands
(6) May the bull protect the two eyes
(7) May the elephant faced lord protect all the limbs
(8) May Hari of blissful form protect the two parts of the body the fore and the hind ones.

If this fifth Nyāsa is performed, the devotee shall obtain all the desires.

Thereafter the devotee shall perform the sixth Nyāsa concerning Mahālakṣmī etc.

128-131. *VI Mahālakṣmyādi Nyāsa.*

(1) May Mahālakṣmī possessing eighteen arms protect the middle

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(2) May Sarasvatī who is powerful with eight arms protect the region above
(3) May Mahākālī who has ten arms protect the region below
(4) May the lion protect the pair of hands
(5) May the great swan protect the pair of eyes
(6) May Yama riding on the divine buffalo protect the pair of feet
(7) May Maheśa united with Caṇḍikā protect all my limbs.

If the sixth Nyāsa is performed the man attains the path of the good.

Thereafter the devotee shall perform the seventh Nyāsa in the form of that of the letters of the Mūla Mantra.

VII Varṇa Nyāsa

132-133. This is to be performed as follows :
(1) Om Aim obeisance—in the cerebral aperture
(2) Om Hrīm obeisance—in the right eye
(3) Om Klīm obeisance—in the left eye
(4) Om Cām obeisance - in the right ear
(5) Om Mum obeisance - in the left ear
(6) Om Ḍām obeisance—in the right nostril
(7) Om Yaim obeisance—in the left nostril
(8) Om Vim obeisance—in the mouth
(9) Om Ccem obeisance—in Mūlādhāra (Anus)

If the VII Nyāsa is performed all the ailments will be dispelled.

VIII Nyāsa Reverse Nyāsa

134-136. Thereafter the devotee performs the Nyāsa of the letters of the Mūla Mantra in the reverses order from the anus to the cerebral aperture. If this eight Nyāsa is performed all the miseries will perish.

IX Nyāsa the entire Mantra all over the body

Then the devotee performs the ninth Nyāsa by extending the Mantra all over the body beginning with the head and ending

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with the foot, beginning with the foot and ending with the head and in the forepart, right side, left side, back and again from the foot to the head. Every time the Nyāsa (ritualistic touch) is performed eight times after repeating the entire Mantra.

This ninth Nyāsa performed with the Mūla Mantra causes the acquisition of identity with the deity.

Thereafter the deity shall perform the Ṣaḍaṅga Nyāsa the tenth one in the series.

X Nyāsa Ṣaḍaṅga Nyāsa

137. The Mūla Mantra along with the Jātis should be used for the Nyāsa in the heart etc. as follows :

(1) Om Aim Hrīm Klīm Cāmuṇḍāyai Vicce—obeisance to the heart
(2) Om Vicce Svāhā unto the head
(3) Om—Vicce Vaṣaṭ unto the tuft
(4) Om—Vicce Hum unto the armour
(5) Om—Vicce Vauṣaṭ unto the three eyes
(6) Om - Vicce Phaṭ unto the Astra

If this tenth Nyāsa is performed the three worlds will be subjected to the devotee's control.

138-142. Thereafter the devotee shall perform the eleventh Nyāsa that bestows the benefit of all the ten Nyāsa.

At the outset the devotee reads five Ślokas I chapter Brahma's prayer (from Durgā Sapta Śatī) beginning with "Khaḍginī Śūlinī" etc. and meditates on the first Bīja of dark colour and performs Nyāsa all over the body.

Then he reads the four Ślokas beginning with IV chapter Deva's prayer "Śūlena Pāhi No Devī", meditates on the second Bīja of solar lustre and performs Nyāsa all over the body. Thereafter he read five verses beginning with XI chapter Deva's prayer to Nārāyaṇī "Sarvasvarūpe Sarveśe", meditates on the third Bīja of crystal like splendour and performs the Nyāsa all over the body.

After that the devotee performs Ṣaḍaṅga Nyāsa with the letters of the Mantra split at 1, 1, 1, 4 and 2 as well as the entire Mantra.

143. *Vyāpaka Nyāsa.* Then he perform a Vyāpaka (extensive) Nyāsa with the letters of the Mantra as follows :

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(1) Aim obeisance—at the tuft
(2) Hrīm obeisance—at the right eye
(3) Klīm obeisance - at the left eye
(4) Cām obeisance—at the right ear
(5) Mum obeisance at the left ear
(6) Dām obeisance – at the right nostril
(7) Yaim obeisance at the left nostril
(8) Vim obeisance—at the mouth
(9) Ccem obeisance at the anus

Then the extensive Nyāsa is performed with the entire Mantra for eight times.

144. *Dhyāna Verse for Mahākālī.* I resort to Mahākālī who holds in her left hands the club, the bow, the bolt, the tudent and the deadly Bhuśuṇḍī and in her right hands the sword, the discus, the skull (head) the conch and the arrow, who has ten hands, faces and legs and three eyes who is bedecked in ornaments in all the limbs, whose lustre is like that of the blue stone and whom the lotus-born Brahmā prayed to when Hari was sleeping, requesting her to kill Madhu and Kaiṭabha.

145. *Dhyāna Verse for Mahālakṣmī.* I resort to the lotus seated Mahālakṣmī the suppressor of the Buffalo demon who holds in her nine right hands the rosary, lotus, arrow, sword, thunderbolt, club, discus, waterpot and the conch shall and in her left hands the axe, the bow, the baton, the javelin, the shield, the bell, the liquor pot, the noose and the trident and whose lustre is like that of coral.

146. *Dhyāna Verse for Mahāsarasvatī.* I devoutly serve Mahāsarasvatī the destroyer of Śumbha and other Daityas who holds in her right hands the conch shall the mellet the discus and the arrow and in her left hands the bell, the trident, the plough and the bow, whose lustre is similar to that of the autumnal moon, who is born out of the book of Gaurī and who is the support of the three worlds.

147. After meditating thus he shall repeat the Mantra four hundred thousand times and perform forty thousand Homas with milk pudding in the sacred fire.

148. Thereafter he shall worship the goddess in the pedestal having Jayā and other Śaktis with the Yantra, having triangle,

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hexagon eight petalled lotus and twenty four petalled lotus.

149-152. In the middle of the triangle the goddess has to be worshipped after due meditation, uttering the Mūla Mantra. Brahmā is to be worshipped along with goddess (Sarasvatī) in the eastern corner, Viṣṇu along with Śrī in the south-west corner and Śiva with Umā in the north-west corner. The lion and the buffalo are to be worshipped respectively in the north and south.

In the six angles of the hexagonal figure the deities Nandajā, Raktadantikā, Śākambharī, Durgā, Bhīmā and Bhrāmarī are to be worshipped beginning with the east.

The Śaktīs Nandajā and others are to be worshipped with Om and the initial letters of the names (with "M" added) prefixed ending with Namaḥ. The other deities presently being mentioned also are to be adored thus.

153-157. In the eight petals are to be worshipped Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Nārasimhī, Aindrī and Cāmuṇḍā.

In the twentyfour petals are to be worshipped Viṣṇumāyā, Cetanā, Buddhi, Nidrā, Kṣudhā, Chāyāśakti, Tṛṣṇā, Kṣānti, Jāti, Lajjā, Śānti, Śraddhā, Kānti, Lakṣmī, Dhṛti, Vṛtti, Śruti, Smṛti, Tuṣṭi, Puṣṭi, Dayā, Mātā, Bhrānti and Śakti in due order.

Outside in the corners of the Bhūgṛha are to be worshipped Gaṇeśa, Kṣetrapāla, Baṭuka and Yoginīs as well as Indra and others.

If the Mantra is thus perfectly realized the devotee shall enjoy all blessedness.

158-160. The devotee shall daily read (recite) the Caṇḍīstava taken from Mārkaṇḍeya Purāṇa after having the Puṭa with the Mūla Mantra. He shall repeat the nine syllables Mantra duly. Thereby he attains all desired things.

Beginning with the first day of the bright half of the Aśvina month (Sept.-Oct.) the intelligent devotee shall repeat the Mantra a hundred thousand times till the eight day. He shall perform ten thousand Homas. Everyday he shall worship the goddess and read Saptaśatī. Then he shall propitiate the Brahmins. Thereby the devotee ere long attains all his cherished desires.

161-167. In the First Story of Saptaśati the sage is lotus born Brahmā; the metre is Gāyatrī and the deity is Mahākālī;

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Aim is the Bīja and Pāvaka (fire) is the Tattva; its application is for acts of piety.

In the middle story the sage is Visnu; the metre is Uṣṇik; the deity is Mahālakṣmī; Hrīm is the Bījam; the wind is the Tattva and the application is for the acquisition of wealth. Of the Uttara Caritra (Lator Story) the sage is Śaṅkara; the metre is Triṣṭup and the deity is Mahāsarasvatī; Klīm is the Bīja and Ravi (Sun) is the Tattva and the application is for the acquisition of love.

After meditating in the manner mentioned before and having recollected the sages etc. the devotee has to read (recite) Caṇḍīstava with due thought on the meanings and implications and uttering the words and letters clearly.

At the conclusion he should meditate on Mahālakṣmi, perform Ṣaḍaṅga Nyāsa and repeat the Mūla Mantra, hundred and eight times. He shall dedicate all these rites to the goddess herself.

He who recites the prayer thus never fails or suffers.

168. The men who adores Caṇḍikā shall possess wealth, grains, renown, sons, grandsons and health. He shall live for many years.

169-170. *Śatacaṇḍī Vidhānam* (Procedure Śatacaṇḍī). I shall explain the procedure for the performance of Śatacaṇḍī for the sake of the propitiation of men when there is harassment of or for the kings, famine, earthquake, too much of rain, drought, fear of onslaught of enemies and destruction the rite of Śatacaṇḍī should be performed and all the obstacles perish thereby.

171-174. Ailments and enemies perish wealth and progeny flourish.

A beautiful pavilion should be constructed near the temple of Śiva or Bhavānī. There shall be doorways, altars, Flagstaff and festoons. Either in the west or in the middle a sacrificial pit shall be dug.

After the daily bath, ablution and routine work the devotee shall invite ten Brahmin lads of good control over the sense organs, nobility of birth and good conduct. They should be truthful and well versed in all lores. They should be devoted to the study of Caṇḍīsaptaśatī and must have the qualities of compassion and shyness. Observing the injuctions regarding

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Madhuparka (mixture of five in gradients to be used as respectful offerings for important quests etc.) they should be propitiated with the gifts of clothes gold etc.

175-177. The devotee shall offer them seats and rosaries for the purpose of Japa. They must be given food as well,

The Brahmin lads shall consume only Haviṣyn food and (at night) must lie on the bare ground. Their minds shall always dwell on the meanings of the Mantras.

Each of these lads shall read (recite) the Caṇḍika Stava taken from Mārkaṇḍeya Purāṇa, ten times with pure mind. Everyone of them shall severally repeat the nine syllabled Caṇḍikā Mantra ten thousand times.

The householder (the spousor of the rite) shall worship ten excellent virgins.

178-180. He should worship the virgins aged two to ten. They shall neither be deficient limbed or excess limbed. They shall not be affected by leprosy nor should they have scars of wounds. They shall not be one eyed, blind or squint eyed. They shall not be ugly. Their body shall not be hairy. The devotee shall not worship a slaveborn, sickly or defiled girl.

He shall worship a brahmin girl for the acquisition of all desired things; a Kshatria girl for the sake of renown; a Vaiśya girl for the acquisition of wealth and Śūdra girl for the purpose of getting a son.

181-183. The girl of two years is called Kumārī; that of three years is Trimūrti; the girl of four years is Kalyāṇī and that of five years Rohiṇī; the girl of six years is called Kālikā; and Caṇḍikā is seven years old girl. The eight year old girl is Śāmbhavī and Durgā is nine years old; a girl of ten years is called Subhadrā. The devotee shall adore these with Mantras.

A girl of one year is wanting in interest and one of eleven years is excluded from worship.

184-185. Now the Mantras for their invocation are being mentioned as explained by Śankarācārya "I am invoking directly the girl in the form of Navadurgā; consisting of the syllables of the Mantra, Lakṣmī and having the form of the Mothers". This Mantra is used for invocation. Now I shall mention the Mantras for the purpose of the adoration of Kumārikā and other virgins.

186. *Kaumārī*. O Kaumārī, accept my adoration. You are

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worthy of the worship of the universe you are worthy of being honoured by the world obeisance be to you O Mother of the universe.

187. *Trimūrti.* I am worshipping Trimūrti the goddess Tripurā who is the support of the three cities, who is the personified form of the knowledge of Trivarga (Three fold aims of life) and who is honoured by the three worlds.

188. *Kalyāṇī.* I am worshipping Kalyāṇī the goddess who causes welfare, who is form of Kāla (Time), who is beyond the Kalās, who is auspicious and whose heart is full of sympathy.

189. *Rohiṇī.* I am worshipping Rohiṇī, the goddess Lakṣmī of unlimited power, who is the basis for Aṇimā and other qualities and who is identical with A and other letters.

190. *Kālikā.* I am worshipping Kālikā who is auspicious, who can move about as the pleases, who is resplendent, who is in the form of Kālacakra (the cycle of time), who bestows all desires and who is extremely munificant and sympathethic.

191. *Caṇḍikā.* I am worshipping the great goddess Caṇḍikā, who is fierce and heroic, whose Māyā is tremendous, who destroyes Caṇḍa and Muṇḍa and whose exploit is fierce.

192. *Śāmbhavī.* I am worshipping Śāmbhavī the goddess identical with all living beings who causes happiness always, who is calm and who is bowed down to by the Devas.

193. *Durgā.* With great devotion for ever I am worshipping Durgā who is the destroyer of insurmountable distresses when the tasks are difficult to be accomplished and who is the destroyer of the ocean of worldly existence.

194. *Subhadrā.* I am worshipping the beautiful Subhadrā, who has golden complexion, who accords happiness and blessedness, and who is the cause of excellent welfare.

195. The devotee shall worship the virgins after they had had their bath with these mantras mentioned in the Purāṇas. He shall offer them scents, flowers, edibles, raiments and ornaments.

196-197. The sacred water pot shall be placed duly in the beautiful Sarvato Bhadra Maṇḍala inscribed in the alter. The devotee shall invoke goddess Śivā therein and worship.

In front thereof he shall worship the virgins and the Brahmins with diverse kinds offerings and services. The Āvaraṇas mentioned before should also be worshipped.

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198-199. After doing like this for four days the devotee shall perform Homas on the fifth day with milk puddings, soaked in three sweet things, grapes, bananas, pomegranates, sugarcane pieces, coconuts, camphor, gingelly seeds, Jāti fruits (nutmeg), mangoes as well as other sweet substances.

200-201. While the Saptaśati is read with ten repetitions (Ten brahmins repeating simultaneously) the Homa should be performed for each Śloka. In the duly consecrated sacred fire the devotee shall perform ten thousand Homas with the Navārṇa Mantra. The Homas for the deities of the Āvaraṇa shall be performed with their names as Mantras and Pūrṇāhuti shall be performed. Thereafter, the deities and the sacred fire shall be ritualistically discharged.

202-204. The Brahmins invited shall pour the sacred water from the holy pot over the spousor of the rite. He shall give them gold coins, or gold pieces or monetary gifts to each of them.

With different kinds of dishes he shall feed hundred brahmins. To them also due monetary gifts shall be made and blessings received.

If this rite is thus performed the entire universe comes under the control and all troubles perish. He shall obtain kingdom, wealth, fame, sons and other things desired.

205. *Sahasracaṇḍī*. In the rite of Sahasracaṇḍī everything shall be performed ten times as much as this rite. The spousor shall invite hundred learned brahmins of very good conduct.

206. Each of them shall read (recite) Caṇḍīstava ten times. Each of them shall repeat the nine syllabled Mantra ten thousand times.

207-210. Hundred excellent virgins as mentioned before shal be worshipped with the Mantras cited before. After performingl thus for ten days they shall perform Homas scrupulously. As the holy text of Saptaśati is thus read hundred times simultaneously the Homa is performed at the close of every Śloka with the materials as mentioned before. The Navārṇa Mantra is repeats hundred thousand times.

After giving the monetary gifts to the Hotṛs (those who performed Homas) he shall feed thousand brahmins of good conduct eager in the propitiation of the goddess.

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If thus Sahasracaṇḍī rite is duly performed the men's desires will be realized and all miseries will perish.

211-212. Pestilences, famine and ailments and all other grievances perish. No one shall recount the details of the procedure of this rite to a wicked cheat thief or one who is inimical towards the preceptor. He shall explain this to one of good conduct with self control and sensual restraint. Thus Caṇḍikā shall become pleased and protect those who speak and hear (recite).

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COMMENTARY

XVIII Taraṅga

1-6. He explains Kālarātri Mantra

Tāra=Om
Vāk=Aim
Śakti=Hrīm
Kandarpa=Klīm
Ramā=Śrīm

Beyond this the form itself. Hence the Mantra is : Om Aim Hrīm Klīm. Holy Kāhneśvarī, the captivator of the minds of all, the stunner of all mouths, the fascinator of all beings, the destroyer of all wicked persons, the enchanter of all women and men, break break the fetters of all imprisoned ones, break break all enemies, exterminate exterminate all enemies, stun, stun everyone with the enchanting missile, rout away rout away all enemies, make everyone under control Svāhā. Give give everything O Kalarātri, O Kāmini, O Ganeśvari obeisance

Gunarāmadharāksārā=having 133 syllables.

7. Kālikā Bījam=Krīm
Vedanetrārnaih=with 24 syllables
Bānāksivarnakaih=with 25 syllables
Nandacandrāksaraih=with 19 syllables.

11. He explains Dhyāna. The baton and the boon in the right hands. The Liṅga and Bhuvana in the left hands. Bhuvanam=Cosmos. Nānākalpairvibhāsām=Shining with the groups of ornaments of different kinds. Manobhūśaravikalatanum=one whose body is hit and tormented by the arrows of the God of Love.

13. In the Kālikā Pīṭha having the Saktis as Jayā and others. He explains the mystic diagram for adoration—Bindu etc.

14. Kalāpatra=Sixteen petalled. The Dharaṇīgṛha or square has three parallel lines.

15. He mentions that there is difference in the writing in accordance with the difference in the desires.

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Kṣīradroḥ—of a milky tree *i.e.* one of these viz. Aśvattha, Udumbara, Plakṣa or Vaṭa.

17. In the stunning rite with the feathers of the cuckoo.

18. With Haritāla and Haridra—this goes with the preceding verse.

In Māraṇa (killing) rite—with feather of the crow. The writing should be done with the juice of Dhattūra etc.

Bhānu=the juice of Arka plant with the Asṛj (blood) of Khara etc.

21. Svarāh—Vowels The procedure is to say

Am—Namaḥ etc.

Halaḥ—consonants Kam Namaḥ etc.

Kalādale—In the sixteen petalled lotus,

22. Ghṛtācī is along with Mañjughoṣā.

24. The Bījas (five in number) at the beginning of the Mantra shall be worshipped with their respective deities—as Om obeisance to Paramātman, Aim obeisance to Sarasvatī—Hrīm to Gaurī; Klīm—to Kāma, Śrīm—to Ramā—thus.

25. Pañca—with their Bījas in the beginning—As mentioned before we must use—Drām - obeisance to the arrow called Drāvaṇa, Aṇimā etc. have been mentioned.

27. Śivājakāḥ=Rudra, Viṣṇu and Brahmā

Sattvamukhyam - The Guṇas Sattva, Rajas and Tamas.

33. He explains Vaśīkaraṇa rite (captivating alluring) beginning with Śanivāra and ending with Pūjayet.

Ramyam beautiful—*i.e.* to those who touch.

39. Kokilākṣasya—of the tree called Kucilā

Vahneḥpuram=Triangle

Taddvayam—hexagonal figure

Kṣoṇīpuram - square

40 et sq. Bhūmiḥ—Glaum

Vasusāyakavarṇaḥ—58 syllables

The procedure is as follows:—The devotee goes to the tank on a Saturday and worships the water with the Mantra - "Om obeisance to the water leech control everyone Hum" and offers raw rice grains and flowers smeared with turmeric. He then goes home and lies down on the ground during the night. In the morning he fetches two leeches and dries them in shade and grinds them unto powder. With black cotton thread smeared

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with that powder he makes a wick. It is placed in a vessel made of clay brought from the potter's wheel. Oil is brought from the oil monger's oil extracting machine and poured into the vessel. Fire is brought from prostitutes house and it is kindled with twigs of the tree well known as Kucilā in the local language or Kānyakubja. Thereby a light is made in the vessel. The mystic diagram consisting of a triangle, hexagonal figure and square is drawn with the turmeric juice and in its middle fried grains are spread. The vessel with the lamp is placed above that and Kālikā is invoked therein. The goddess is worshipped along with all the Āvaraṇas. A potsherd is kept above and collyrium is collected. Then the devotee sits facing the west and repeats the following Mantra three hundred times for inspiring the collyrium.

43. The Mantra is "Om Aim Klīm Hrīm Śrīm Glaum Blūm Hsauḥ obeisance O Kāhneśvari enchant enchant all O black one O black complexioned one with black clothes, attract all keep them under control quickly Aim Hrīm Klīm Śrīm"

46. Thereafter the devotee recalls within himself the goddess from the lamp. On Tuesday the collyrium is mixed with butter and placed in a vessel The sacred fire is placed in front of it and consecrated. Homas are performed with Madhūka flowers hundred and eight times uttering the Mūla Mantra. The devotee shall thereafter feed virgins religions students and women. The benefit hereof is that the devotee applies that collyrium as Tilaka; and attracts the entire universe.

51. He explains Stambhana rite.

52. Gaganakṣoṇyau = Ha and La
Candra=M Therefore Hlām, Hlīm, Hlūm
Antima = Kṣa
Bhagī having E. Hence Kṣe
Hence the Mantra is -
"Om Om Glaum Glaum Caṭa Caṭa"

This is written after writing Amukam (so and so) Stambhaya in the middle of the eight petalled lotus drawn on a turmeric dyed cloth, with the mixture of Haridrā, Rocanā, Kuṣṭha and Tagara stured well with cow's urine. The yellow cloth is tied with a thread and Arka leaves are pierced with seven thorns from the Kokila tree. The entire thing is placed in an anthill.

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Sheep's urine is poured above and a stone is placed above the anthill. The devotee then sits over that stone facing south-west and repeats this Mantra a thousand times with turmeric pieces used as beads. The Mantra is—Om Hlām Hlīm Hlūm O Kāmākṣi of various Māyā forms, captivating everyone, stun, stun, conciliate, conciliate, delude, delude, Klām Klīm Klūm Kamākṣi Kāhnesvari Hum Hum Hum"

If this done the result is the stupefaction of the enemy.

60-63. He explains Mohana (fascinating, deluding) rite.

Arka Manmathaih=With twelve Kāmabījas. The procedure is as follows: - On a Sunday the devotee mixes turmeric with breast milk and uses it to inscribe the mystic diagram on the Bhūrja leaf. First a circle is drawn with Kāmabīja (Klīm). It is surrounded by ten such Bījas. This is encircled and twelve Kamabījas are inscribed. Another circle is inscribed round and surrounded by sixteen Kāmabījas. This is encircled by a hexagonal figure with Kāmabījas written in every triangle. The whole figure is embedded in Vāgbīja (Aim). Sitting on that mystic diagram the devotee repeats the ten-syllabled Mantra thousand times every day for five days.

64. The concerned Mantra is :

"Om Kāmāya Klīm Klīm Kāminyai Klīm"

Homa is performed with gingelly oil one tenth of the number of Japas. If the devotee applies the ashes as Tilaka or wears the mystic Yantra he will be capable of enchanting or deluding the universe.

67 et sq. He explains Ākarṣaṇa rite (attraction)

Lajjāvatī—the plant

Lajjālu—"touch me not"

Merely by touching them the leave can be made to shrunk and close.

Rati Vāyū = Ṇa and Ya

Bhautikasthau=having E. Hence Ṇyai

The Mantra for attraction is of forty syllables. The procedure is as follows :

On the eighth or fourteenth day in the dark half of the lunar month coinciding with either Tuesday or Sunday the devotee stands in water levelling up to the navel in the morning and repeats the Mūla Mantra one thousand and one hundred times.

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Then he returns home and anoints his body with oil. On the pedestal he draws the outline of a woman or a man and worships it with the leaves of Lajjavati plant and sprinkles it with the juice of the root of Lajjavatī. Thereafter in front of the drawn figure he repeats the following Mantra one hundred and sixty times. The Mantra is:—Om Namaḥ (obeisance) to Kālikā who attracts everyone—attract (so and so), bring him/her quickly Ām Hrīm Krom obeisance to Bhadrakālī".

Afterwards he takes fifty Karavīra flowers and worships the figure dropping the flowers one by one uttering Am—so and so attract, attract Ām—so and so attract, attract etc. (using all the letters of the alphabet by turns.

75. After performing the rites of offering incense, light and food he kindles fire in front and offers a hundred Homas with ghee-smeared chickpea repeating the Mantra just mentioned. He makes a full size cord made of twenty eight threads cut by a virgin and makes hundred and eight knots therein repeating the Akarsana Mantra. If the devotee wears the same he can attract and captivate men or women as the case may be.

79. He explains rite of exorcising. The definition of a Kukkuṭāsana (Cock-posture) should be mentioned in the end.

81. He explains another Mantra—

Bhūdhara=Va
Bhṛgu=Sa
Arka=Ma
Samvartaḥ=Kṣa

These four are severally joined with Kriyā *i.e.* "La". Then united with Dīpikā and Candra (*i.e.* Ū and M)—They make 4 Bījas viz.—Vlūm, Slūm, Mlūm and Kṣlūm.

82. Śucipriyā=Svāhā.

83. Prāsādabījam=Hau Sṛṇī=Krom.

84. The procedure is as follows:—On the fourteen day in the dark half of the lunar month the devotee sits in the Cock-posture in a secluded abode clad in blue garments and hairs united facing the south. The cord of Muñja grass with adequate number of kinds is used as rosary and he repeats the following Mantra two thousand times. The Mantra is—

"Om Vlūm Slūm Mlūm Kṣlūm O Kālarātri Mahādhvāṁkṣi (great crow) so and so quickly exorcise exorcise, cut cut, break,

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break Svāhā Haum Kāmākṣi Krom".

Thereafter he performs two hundred Homas with this Mantra itself and using mustard as material. He then offers oblations of oil cake of mustard along with water and mustard oil uttering the same mantra.

85. If this rite is performed for seven times the exorcising can be effective.

86. He explains Vidveṣaṇa (creating split) rite.

Janmataravaḥ—trees corresponding to the star of naturity—Already mentioned (IX-50-52).

87. He will explain the eight types of poison at the end.

Vāleyī=She donkey

Adhiyāmini—at night.

88. He explains the Mantra

Viyat=Ha

Pāvakamanvinduyuk having Ra—Au and M.
Hence Hraum

Then Glaum Induyukmanu=Aum

Hamsa=Sa Hence Hsaum

Agnimanu Bindusthā Nidrā (Bha)=Bhraum

89. Ramā=Śrīm.

90. Kavacam=Hum.

91. Sairibha=Buffalo Gandharva=Horse.

92. The procedure is as follows:—Two persons of great friendship (are required to be made inimical with each other). The trees corresponding to their native star are used to make two planks and on those planks their respective outlines are drawn with eight types of poison mixed with the milk of a she donkey. Their names two are written above. Touching the planks the devotee repeats the following Mantra is :

"Om Hraum Glaum Hsaum Bhraum O goddess bearing the baton—alienate so and so with so and so quickly, obstruct obstruct, break break Śrīm Hrīm Rājñyai Om Hum Hum Hum".

Thereafter the devotee binds the two planks together with a cord made of the hairs from the tails of donkey, buffalo and horse. The same is buried in an anthill and the Mantra is respected a thousand times. Thus the mutual split is perfectly effected.

93. He explains Māraṇa (killing) rite. This is not to be used against a brahmin.

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95. Viḍaṅga—the mentioned plant called Kṛmighna
Hayāri=Karavīra.

99. He explains the Māraṇa Mantra
Tandrī—Bha
Agni—Ra
Rātrīśa—Moon (M). Hence Mrām, Mrīm, Mrūm
Sṛṇi=Krom

100. Dhruvādi=having Praṇava at the beginning.

101. Ugrā=Vacā
Unmatta=Dhattura
Sūryajātithi=Guest of god of death *i.e.* he will die.

103 et sq. The procedure is as follows:—On the fourteenth day in the dark half of the lunar month coinciding with a Tuesday the devotee brings clay from the Towngate, crossroads or cremation ground and mixes it with the flowers of Viḍaṅga, Karavīra and Arka. He stations himself in the cremation ground with hairs untied and clad in blue garments. He makes a doll out of that clay and writes the name of the enemy in the heart of that doll. The doll is ritualistically instilled with vital airs and covered with a funeral shroud after anointing with oil and bathed in the flood of donkey horse and buffalo. He then smears it with red sandal paste and worshipped with Dhattūra flowers. In front of it the funeral fire is placed and therein the devotee performs hundred and eight Homas with the mixture of Vacā, mustard, Bhallātaka and seeds of Dhattūra. The Mantra to be used is—"Om Mrām Mrīm Mrūm O goddess of death! Kṛmkṛtye! kill, kill quickly so and so Krom"

Thereafter he shall cut off the head of the doll and [illegible] it into the fire. Then the rite of Pūrṇāhuti is performed. nus within twentyone nights the enemy dies. Afterwards the devotee performs expiatory rites too.

105. He explains the Caṇḍī Mantra ancillary to the regular recital of Durgāsaptaśati

Vāk=Aim
Māyā=Hrīm
Madana=Klīm
Dīrghā Lakṣmī=Cā
Tandrī=Ma
Śrutīnduyuk=having U and M

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Ḍāyai—form itself
Sadṛk Jalam=Vi
Kūrmadvayam=Cca
Jhiṇṭīśasamyutam – having E. Hence Cce.

107. The deities are Mahākālī, Mahālakṣmī and Mahāsarasvati.

109. Bhaga=Sun.

111. He mentions the eleven Nyāsas Pūrvokta Mārgataḥ—As mentioned in the first Taraṅga.

112. He explains Sārasvata Nyāsas.

113. The first three Bījas of the Mantra, with Praṇava in the beginning and Namaḥ at the end are used for the Nyāsa in the nine places beginning with the small finger and thereafter the Nyāsas in the heart etc. are performed as: Om Aim Hrīm Klīm obeisance—in the small finger and thereafter Om Aim Hrīm Klīm obeisance—to the heart etc.

115. He mentions the benefit thereof.

116. Hrīm May Brāhmī protect me from the East etc.

119. He mentions the benefit thereof with the words Tṛtīya etc.

He explains the fourth—Nanoaja etc.

123. Benefit is mentioned—Turyam etc.

He explains the fifth Nyāsa—Atha etc.

127. The benefit thereof.

128. The procedure is—May Mahālakṣmī of eighteen arms protect my middle etc.

133. The benefit of this Nyāsa is elimination of ailments. The eighth one is the Varṇa Nyāsa beginning with Anus ending with the cerebral aperture.

135. He explains the ninth one. From the head to the foot he shall perform the Nyāsa with Mūla Mantra eight times. Thereafter from the foot to the head eight times. Similarly he shall perform eight Nyāsas in each of the limbs—front part, right part, left part and hind part with the Mūla Mantra. The benefit hereof is the attainment of godhood.

137. He explains the tenth one Mūlam – obeisance to the heart etc. as Ṣaḍaṅga Nyāsa. The benefit hereof is the captivation of the entire universe.

138. He explains the eleventh one Khaḍginī etc.

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142. He explains Ṣaḍaṅga Nyāsa.

143. He explains Varṇa Nyāsa. In the eyes, ears and nostrils—two each Aṣṭaśaḥ—eight times.

144. He explains Mahākālī Dhyāna she is holding sword, discus, arrow, skull (head) and conch shall in the right hands. The other weapons are in the left hands Āsyapāda Daśakām= One who has ten feet and faces (the implication is) ten arms and three eyes. She whom Brahmā prayed to when Hari was asleep requesting her to kill Madhu and Kaiṭabha Hari's sleep is Vaiṣṇavī Māyā. In Brahmā's prayer to the goddess in Durgā Saptaśatī it is indicated that Viṣṇu is enveloped in sleep by means of the goddess's Śakti *i.e.* Māyā.

145. He explains Mahālakṣmī Dhyāna. Kuṇḍikā—waterpot. Jalaja=conch shell. The rosary, lotus, arrow, sword, thunderbolt, club, discus, waterpot and conch shell in the right hands. The others in the left hands. Sairibhamardinī—The goddess who slew the buffalo demon.

Sarojodbhavām—She who came out of the brilliant splendour issuing forth from the body of the goddess.

146. He explains Mahāsarasvatī Dhyāna. The conch shell, mallet, discus and the arrow in the right hands. The bell, the trident, plough and bow in the left hands. Ghanānta—autumn. The goddess has the lustre of the autumnal moon.

147. Hemaretasi—in the fire.

152. Om Nam obeisance to Nandajā etc.—to be mentioned presently. They are also to be worshipped with the initial letters of the names prefixed and Namaḥ added in the end—as Om Bram obeisance to Brahmāṇī etc.

154. Tattvadaleṣu—in the twentyfour petalled lotus Viṣṇumāyā etc.

159. Agnitithi the first day of the lunar fort night.

161. He mentions the sages etc. of Caṇḍī Stava mentioned in the Mārkaṇḍeya Purāṇa. The first story—slaying of Madhu and Kaiṭabha is the theme.

162. The slaying of Mahiṣāsura is the theme of the middle story.

163. Adrijā—Hrīm.

164. Uttara—Later Story—the theme is the slaying of Śumbha.

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165. Kāma—Klīm.

166. Sārthasmṛti—With due recollection of the meanings.

158. Yaśascayaiḥ—With events of great renown

Samāḥ – years.

169. He explains the procedure of Śatacaṇḍī. The indications thereof are mentioned—King's harassment etc.

173 et sq. The procedure is as follows:—The devotee shall get the pavilion, alter etc. erected in Śiva temple or Bhavānī temple in accordance with the injuctions in the sacred lores. The sacrificial pit is made in the middle or in the west. After completing the daily round of duties the devotee comes to the resolve "With this as my aim I shall read (recite) Caṇḍīstava" Then he instals the Mother and performs Nāndīśrāddha Svastivācana rite is then performed. He then invites ten brahmins of the requisite characteristics with due offerings of Madhuparka, clothes, gold and other gifts. It is the duty of those brahmins to seat themselves in the maltress etc. offered by the spousor of the rite and remember with pure conscience the eternal goddess; uttering the Mūla Mantra of Saptaśati they shall instal the waterpot and invoke goddess therein. Then they shall worship her with all the sixteen subsidiary forms of reverential adoration and recite (read) the entire text ten times. They shall repeat the nine syllabled Mantra ten thousand times each. They shall observe the various injunctions of the vow such as eating only Haviṣya food, celebacy, lying on the bare ground and the avoidance of contact with undesirable persons. The spousor of the rite shall invite ten virgins of the age group of two to ten with the accepted characteristics and devoid of all adverse features such as excess limbed state or deficiency of limb and the like with the given appellations of Trimūrti Kalyāṇī etc. He shall invoke them with the Mantras "Mantrākṣaramayīm" etc. and give then food, clothes, gold etc. He shall worship them severally with the stipulated Mantras. For four days the worship of the virgins, the japa etc. should be continued and on fifth day the sacred fire shall be kindled according to the injunctions is Āgama etc. and Homas shall be duly performed with the stipulated articles such as Milk puddings etc. The number of Homas shall be ten times for each Śloka of the text and ten thousand with Navārṇa Mantra. Each one of the brahmins offer one

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Homa for each Śloka and a thousand with the Mūla Mantra.

201. Thereafter he performs one Āhuti for each one of the Āvaraṇa deities with their respective names as Mantras with Om prefixed and Svāhā added after. After the Pūrṇāhuti the goddess invoked in the waterpot is duly worshipped and oblation are offered. To the Ṛtviks either gold coins or small pieces of gold are offered.

203. Thereafter the brahmins shall duly shower the spousor of the rite with the holy water in the waterpot uttering the Mantras mentioned in the Nigamas and Purāṇas and bless him too.

The spousor then feeds hundred (ordinary) brahmins with various kinds of dishes. They also shall be given monetary gifts in accordance with the capacity of the spousor's family. Thus the procedure for Satacaṇḍī.

204. He explains the benefit of Śatacaṇḍī rite.

205. He explains Sahasracaṇḍī rite—In the Sahasracaṇḍī rite everything becomes ten fold. The brahmins invited for recital are hundred in number.

206. Each of these hundred brahmins read (recites) the text ten times and repeats the Navārṇa Mantra ten thousand times.

207. Hundred virgins are to be fed. This goes on for ten days and on the eleventh day the text is read (recite) hundred times in all. The Homa with Navārṇa Mantra is hundred thousand in number.

209. To the Ṛtviks ten gold coins (each) are to be given or gold pieces instead. Everything else as before. This Sahasra-caṇḍī rite is over.

210. He mentions the benefit thereof. This implies the details of Ayutacaṇḍī rite and Lakṣacaṇḍī rite too. Each is ten times the previous. This proportion holds good in the number of Japas, Homas, monetary gifts, virgins and brahmins to be fed.

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XIX Taranga

1. Now the procedure for the practice of the Mantra of Caraṇāyudha (Cock) is being mentioned. If the devotee duly practises it he can realize all his cherished desires.

2-4. The eighteen syllabled Mantra of Caraṇāyudha is as follows :

"Ām Yūm Koli Yūm Koli Vā Hrīm Yūm Koli Yūm Koli Cu Vā Krom".

5. The sage of this Mantra is Mahārudra the metre is Atijagati; the deity is Caraṇāyudha Māyā (Hrīm) is Bīja and Sṛṇi (Krom) is Śakti.

6-7. The Ṣaḍaṅga Nyāsa is to be performed with the letters of the Mantra split 4, 3, 2, 3, 3 and 3. Then the letters are one by one used to perform Nyāsa in head, forehead, the eyebrows, the eyes, the ears, the nostrils the mouth, the neck, the belly, the navel, the penis, the anus, the knees and the feet. Thereafter the devotee meditates on lord Caraṇāyudha.

8. *Dhyāna Verse.* May lord Cock protect his own persons (servant devotees); his neck and feet are brightly bedecked in all types of ornaments; the lustre of his body is that of gold; he is a great expert in wafting and shaking the pair of his wings; he is honoured by all the immortal beings; he is perched on the lotus like hand of Gaurī; he has a pink crown on his head; he is the bestower of the realization of all aims; his beak is red and his feet are restless for ever.

9. After meditating thus the devotee shall begin his practice seated on the top of a mountain; on the banks of a river or in the temple of Śiva situated in the west without the bull.

10. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with gingelly seeds.

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He shall worship Tāmracūḍā (Cock) perched on the hand of Gaurī, in Śaiva pedestal

11-12. At the outset the devotee worships the six Aṅgas and then worships the following in the petals—Śambhu, Gaurī, Gaṇapati, Kārtikeya, Mandāra, Pārijāta, Mahākāla and Barhin (peacock).

At the tops of the petals the guardians of the quarters beginning with Indra should be worshipped along with their weapons.

13-16. If everything is performed thus duly, this excellent Mantra becomes fit to be applied for practical benefits. Before the actual application the Mantra is to be repeated ten thousand and two hundred times.

Oblations should be offered after repeating the Bali Mantra, with milk puddings betel leaves, curds, milk, honey, camphor and sugar.

For the purpose of acquiring fortune and wealth the intelligent devotee shall offers oblation at the beginning and conclusion of the meals.

It is by offering this oblation that Kubera attained the position of the lord of wealth.

In all the rites regarding peace attainment and nourishing development the same oblations are to be offered.

Now the Mantra at the time of offering oblations already mentioned and yet to be mentioned, is being explained.

17-19. The Mantra for the offering of oblations is as follows. It has forty syllables—

"Yūm Kṣam Hrīm Kukkuṭa Kukkuṭa Ehyehi Imam Balim Gṛhṇa Gṛhṇa Gṛhṇāpaya Sarvān Kāmān Dehi Yam Kum Hrīm Yūm Namaḥ Kukkuṭāya"

The devotee shall offer the oblations already mentioned and yet to be mentioned with this Mantra.

20-26. The devotee shall offer oblations in the night with fried grains smeared with three sweet things. He shall be able to captivate the entire universe. By offering cooked rice for three days he shall be able to attract the king.

Wheat flour is to be mixed with milk and sweet pies should be made thereby. At night he shall offer oblations thereby along with camphor and ghee. If the oblations are given thus for

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three days he shall become happy and will be in a position to attract and captivate the entire universe.

After worshipping with Karavīra flowers, Bilva leaves and yellow flowers, each a thousand in number, the devotee shall repeat the mantra a thousand times every night for a week. The person, aiming whom the intelligent devotee performs thus becomes his servant mentally, physically and verbally.

After repeating the Mantra a thousand times every day for a week and offering oblations of the meat of goats and quails the devotee enslaves the entire universe.

When any danger or difficulty causing fear arises thanks to the activities of the king or an enemy or when any similar difficulty arises the devotee shall offer oblations for the sake of attaining happiness. This procedure of offering oblations should be kept a closely guarded secret. It should not be divulged to a wicked fellow.

27-32. The devotee shall sit facing north with hairs let loose. He shall then repeat the Mantra twelve thousand times every day for eight days at night. The person pendering over whom he does so is fascinated and kept under control even if he were to be far off. Why not when near.

Nutmeg and cardamom should be powdered and camphor is put within. It is then mixed with saffron powder and inspired by repeating the Mantra twelve thousand times. The mixture is then heated by fire and dranched with Ganges water. The solution is kept in an iron vessel. Whoever touches this will shall become stunned.

(Another application). The devotee brings fire in an iron pot from the blacksmith's house. The fire is kindled with twigs of Karavīra tree. He mixes the seeds of Dhattūra with Viṣa powder. This mixture is smeared with the oil of white mustard and hundred Homas are performed every day for a weak. Thereby the enemy is certainly dislodged from his residence.

33-35. If the previous rite is continued for a fort night the enemy flees to foreign lands and if the rite is continued for a month the enemy's death is effected.

The leaf of the palmyra is shaped like a human being and the vital airs of the enemy are instilled therein. It is then smeared with Tīkṣṇataila (spirituous liquor) and inspired with the

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repititions of the Mantra eight thousand times. Then the devotee cuts it into fifty pieces. Fire from the cremation ground is brought and kindled with the twigs of Unmatta tree and Homas are performed therein. If the devotee continues to do thus for three days the enemy is either killed or deluded (rendered mad).

36. An auspicious doll is made out of the tree corresponding to the star of the intended victim and vital airs are inspired therein ritualistically. The devotee then repeats the Mantra a thousand times.

37. While repeating the Mantra in the cremation ground he shall all along be touching the doll with a peg take from the fuel in the pyre. If any of the limb of the doll is cut off the corresponding limb of the victim perishes.

38. (Another application). The clay mixed with the urine and the dust of the feet of the enemy is stirred together with the clay from the potter's and a doll is made.

39. With the charcoal from the funeral pyre the devotee writes the name of the enemy (intended victim) in the heart of the doll; his profession in the feet and Mūla Mantra on the head. Thereafter vital airs are instilled ritualistically.

40-41. The doll is then smeared with Tīkṣṇataila (spirituous liquor) and inspired with the Mūla Mantra thousand times. He then sits facing the south and performs Homa in the fire at the cremation ground kindled with Vibhītaka twigs. The material fourth Homa is the doll itself cut into a hundred pieces with a weapon. This rite has to be performed in the Nidhana Tārā (star of death) of the enemy [seventh, sixteenth or twentyfifth the star of nativity]. Thereby the enemy is sure to meet with his death.

42-47. Cowdung is placed on the ground and the image of the enemy is made therewith. The Mūla Mantra is written on a palmyra leaf along with the name of the enemy. The devotee places this palmyra leaf in the heart of the image. A mind pot or a silver vessel filled with water and cowdung is placed above the image. Another palmyra leaf with the Mantra written thereon is put inside the pot. The vital airs of the enemy are instilled ritualistically in the pot. The devotee shall repeat the Mantra at the three Sandhyās, (dawn noon and dusk) every day a hundred times till the shadow of the enemy falls in the water

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with cowdung. When the shadow is seen, the devotee shall cut off any limb he chooses of the image beneath, with a weapon which will result in the destruction of that limb in the enemy.

If the heart or neck is cut it will cause his death. If the head is pierced with thorns the enemy will have headache, if the heart is pierced he will have anguishes and agonies of mind. If the feet are pierced he will experience footache.

48-51. The devotee shall make a cock cut of wood and instil it with vital airs ritualistically. After due meditation as before he shall repeat the Mantra twelve thousand times all along touching the image of the deity. After adoring with due ancillary services the devotee covers the image with a red cloth. The deity is then placed on a chariot and four warriors are engaged all round, with coats of mail. They have all the requisite weapons and are to be seated on horses. The devotee goes to the battle field along with them in order to vanguish the powerful enemies.

On seeing the cock deity in the company of the heroic warriors the enemies in the battle field are sure to run away in fright to all the quarters like the elephants on seeing the lion.

52. If the devotee gives sweet meet etc. duly inspired with the Mantras to anyone for eating he shall become a slave to the Mantra practitioner.

53. The devotee takes Rocanā, sandal, saffron, musk, camphor or ichor and inspires it hundred and eight times with the Mantra and applies it on the forehead. Merely by looking at people he can captivate them.

54-55. Now I shall explain the Mantra of Śastṛ (a member of the Gaṇas of Śiva) that bestows plenty of (wealth etc.) to the devotees. The Mantra is in the form of a verse—

"Śāstāram Mṛgayāśrāntam
Aśvārūḍham Gaṇāvṛtam !
Pānīyārtham Vanādetya
Śastre Te Raivate Namaḥ !!"

56. The sage of this Mantra of 32 syllables is Raivata; the metre is Paṅkti and the deity is Mahāśāsta the bestower of everything desired.

57. After performing the Pañcāṅga Nyāsa with the four feet

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severally and also with the full verse the devotee shall remember the all pervading lord within himself.

Dhyāna. After tightly binding the Sādhya (intended victim) with his noose, Śāstā the deity makes him fall at the feet of the Sādhaka (the aspirant devotee). He holds a thick stick and has three eyes. The devotee should resort to Śāstā for the realization of the desired benefit.

58. The devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with gingelly seeds.

The deity shall be adored in the Saiva pedestal.
At the outset the Aṅgas shall be worshipped.

59-60. The following shall be worshipped in the eight petals—(1) Goptā, (2) Piṅgalākṣa, (3) Vīrasena, (4) Śāmbhava, (5) Trinetra, (6) Śūlin, (7) Dakṣa and (8) Bhīmarūpa.

Thereafter Indra and other guardians of the quarters are to be worshipped along with their weapons. The Mantra thus perfectly realized shall bestow everything desired to the practitioner of the Mantra.

61-65. At noon water shall be offered to that deity with palmfuls as he is in need of it. Similarly eight palmfuls of water shall be offered to Goptr and other Gaṇas of the deity Śāstā together with his Gaṇas, propitiated by water shall be the bestower of the desired benefits.

At night Bali (oblation) should be offered to him after inspirig it with Gāyatrī.

The intelligent devotee shall repeat the Mūla Mantra hundred and eight times. The Gāyatrī Mantra of Śāstā is as follows:—

"Om Bhūtādhipāya Vidmahe Mahādevāya Dhīmahe Tannaḥ Śāstā Pracodayāt".

It is the bestower of all desired things to men.

Now the procedure of preparing Pārthiva Liṅga (Earth Liṅga) is being mentioned.

66-68. After the daily oblation as well as routine duties the devotee shall proceed (towards the north) and find out pure clay. He shall set aside the upper layer (up to 20 cms) and inspire the rest of the clay with the six syllabled Mantra—"Hlām Pṛthivyai Namaḥ". Then he takes the clay and strains it free from gravel and stones. The strained pure clay is kept in a clean vessel for the purpose of the daily adoration.

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69. On an auspicious day the devotee shall receive the Mantras of Gaṇeśvara, Kumāra Hara and others (seven in all from Hara) for the purpose of the daily adoration from a good preceptor.

70-72. For the purpose of realization the desired benefits the devotee shall begin the adoration on an auspicious day.

Clean and pure himself the devotee shall conclude his daily rites after offering Arghya to the Sun. He fetches the clay as much as required and wished for and sprinkles water inspired Sudhā Bīja (*i.e.* Vam) and makes a ball out of it. He places it in a vessel.

Then he recollects the time [*i.e.* in the Saṁkalpa rite proclaims the day, star, tithi etc] and announces the desire in his heart and resolves that he will worship so many Liṅgas [strict adherence to the usual details of Saṁkalpa, expected].

73-75. After this Saṁkalpa the intelligent devotee takes a little quantity of clay from the ball and makes an image of Bālagaṇeśvara repeating the eleven syllabled Mantra viz. "Hrīm Gam Glaum Gaṇapataye Glaum Gam Hrīm".

After making it he places it in the pedestal and thereafter makes a Liṅgas.

76-78. Uttering Hara Mantra (*i.e.* Om Namo Harāya) the devotee takes clay of a quantity just more than a Vibhītaka fruit. Then he utters Maheśvara Mantra (Om Namo Maheśvarāya) and makes a beautiful Liṅga bigger than thumb and not more than a Vitasti (the distance between extended thumb and the little finger, about 30 cms.) in length. It shall not be less than the minimum nor larger than the maximum. Uttering Śūlapāṇi Mantra (Om Namaḥ Śūlapāṇaye) he places the Liṅga on the pedestal similarly other Liṅgas too can be made eagerly in accordance with the Saṁkalpa (resolution).

79-80. With the remaining clay the devotee shall make an image of Kumāra uttering his Mantra. It shall be installed at the end of the row of the Liṅgas. The worship is performed uttering the requisite Mantra.

The ten syllabled Mantra of Guha is as follows :

"Aim Hum Kṣum Klīm Kumārāya Namaḥ".

81. Uttering the Mantra of Pināk in (*i.e.* Om Namaḥ Pināk in) the lord has to be invoked in every Liṅga. Thereafter

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the devotee meditates on the highly pleased Maheśvara stationed on the Liṅga.

82. *Dhyāna Verse.* May that three-eyed blue-throated lord bless us. He is bowed to by all the three worlds. With one of his right hands he strokes the elephant faced Lord seated on his right lap; with the other hand he strokes Guha seated on the lap of the daughter of the Lord of mountains sitting on his left thigh with the other right and left hands he shows the gesture of boon and fearlessness. He has the lustre of the Moon.

83. After meditating thus, the devotee bathes Śiva, uttering the Mantra of Paśupati (*i.e.* Om Namaḥ Paśupataye). Uttering Śiva Mantra (*i.e.* Om Namaḥ Śivāya) the devotee offers scents etc. to Vasuretas (*i.e.* Śaṅkara).

84-87. Beginning with east and proceeding anticlockwise, the devotee worships Śarva, Bhava, Rudra, Ugra, Bhīma, Paśupati, Mahādeva and Īsāna with their forms in Earth etc. By Earth etc. it is meant as follows—Earth, water, fire, wind, either, sacrificer, Moon and Sun. Then he shall worship Indra and others.

After duly offering incense, light, food offering, obeisance, circumambulation and Japa the deity is ritualistically discharged uttering Mahādeva Mantra (*i.e.* Om Namo Mahādevāya).

With Om and Namaḥ at the beginning and Hara etc. in the dative case seven Mantras are evolved for the worship of Pārthiveśvara.

88. The deity can be worshipped in every Liṅga severally or in all Liṅgas collectively. The devotee shall ritualistically discharge Gaṇarāja and Guha after the adoration with their respective Mantras.

89-95. By those devotees who desire wealth and progeny Śiva is to be worshipped in the manner mentioned before.

By those who desire learning, the lord [Dakṣiṇāmūrti] is to be meditated upon seated at the root of the Vaṭa (The religious fig tree) holding the gestures of boon and knowledge in the right hands and axe and deer in the left hands.

By those who desire reconciliation between two contending persons the Liṅgas should be made with the clay taken from both the banks of a river and duly worshipped. In that rite Harihara should be meditated upon with Śaṅkha and Padma in

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Hari's hands and serpent and the trident in the hands of Hara; the former of the lustre of blue sapphire and the latter of the lustre of the autumnal moon; both of them are bedecked in ornaments.

In order to maintain amicability between the married couples the deity Ardhanarisvara (Lord of half female form) is remembered holding Ambrosia, the full water pot, the noose and the goad.

In the rites of exorcising, killing and alienating the lord should be mentioned upon thus. He is supported by the lotus like hands of Kālī; he has struck his trident into the hosts of enemies; his neck is bedecked in a garland of skulls; through his roaring sound he has frightened all.

Thus there are varieties of meditation in accordance with the difference in desires.

The devotee can worship Liṅgas between thousand and hundred thousand based on the gravity of the matter on hand.

96. By worshipping a hundred thousand Pārthiva Liṅgas the devotee attains salvation in the world itself. By worshipping a hundred thousand Liṅgas of treacle the devotee becomes a king.

97. The chaste women who worships a thousand Liṅgas of treacle obtains conjugal bliss without break and in the end becomes Parvati herself.

98. By worshipping Liṅgas of butter are obtains whatever is desired. The same benefit is acquired through the Liṅgas of ashes, cowdung and sand.

99. By preparing Liṅgas out of dust (and worshipping them) (the devotee sees) children playing about on the ground. Even those who worship as a mere pastime shall become rulers of the Earth.

100-102. The devotee shall worship every day in the morning three Liṅgas of cowdung with the leaves of Bṛhatī and Bilva and offer jaggery as Naivedya. If this is performed for a period of three months he will get infinite wealth.

He who worships eleven Liṅgas of cowdung at dawn, noon, evening and midnight everyday for a period of six months shall attain all riches.

103. He who worships eleven Liṅgas of kneaded paddy flour every day for a month shall burn away all sins.

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104. The Liṅga of crystals, if worshipped duly, is destructive of heaps of sin.

That made of Udumbara is the bestower of all desires [Udumbara a tree; also copper].

105. The Liṅga made of Revā stone is destructive of miseries. Somehow performed everyday the worship of Liṅga is the bestower of what is desired.

106. Meditating on the infuriated Maheśvara the devotee shall worship Śiva Liṅga made of cowdung with the leaves of Picumanda (Margosa). He shall thereby vanquishes enemies.

107. If a devotee worships Liṅga with sincere devotion to Śiva, his sins shall perish even if they be as massive as Meru.

108. A person may give as gift to a vedic scholar a hundred thousand milch cows. An other may regularly worship Pārthiva Liṅga. Of these two the devotee worshipping Liṅga is superior.

109. On the fourteenth or eight day of the dark lunar fortnight, or on the full moon day after moonset the devotee shall bathe the Liṅga with milk. He shall thereby acquire the benefit of a gift of land.

110-112. After concluding the worship of the Liṅga the devotee shall recite verses of prayer or repeat Śatarvdriya, with great concentration. He shall dedicate himself unto Śiva.

He shall perform as many Homas in the fire as the number of Liṅgas worshipped, with gingelly seeds smeared with ghee, or milk pudding or mere ghee uttering Om Namaḥ Śivāya.

At the end he shall feed a hundred Brahmins. If this is duly done he shall certainly attain all cherished desires.

113-114. *Dharmarāja Mantra.* The twentyfour syllabled Mantra with Śamana (God of death) as deity is as follows :

"Om Krom Hrīm Ām Vaivasvatāya Dharmarājāya Bhaktānugraha Kṛte Namaḥ".

115. The Ṣaḍaṅga Nyāsa is to be performed with the letters of the Mantra split at 3, 2, 5, 5, 7 and 2. After performing this with great mental concentration the devotee shall meditate on Yama.

116. *Dhyāna Verse.* The baton bearing Yama the lord of Saṁyaminī should be meditated upon. His body is on a par with water filled cloud, he is the son of Pradyotana (Sungod); he is benevolent in regard to meritorious persons and cause of

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distress to sinful ones, he is the lord of the brilliant southern quarter; he goes about on his buffalo; he is fully bedecked in ornaments and he is the master of the groups of Manes.

117. This is a Siddha Mantra (fully perfected); if it is practised it destroys all calamities; it prevents falling into the Hell and it enables the devotee to escape from the fear of enemies.

118-119. *Citragupta Mantra.* The 38 syllabled Mantra of Citragupta is the destroyer of all miseries. It is as follows :

"Om Namo Vicitrāya Dharma Lekhakāya Yama Vāhikādhikāriṇe Ymlvryūm Janmasampatpralayam Kathaya Kathaya Svāhā".

121. The Ṣaḍaṅga Nyāsa is be performed with the letters of the Mantra split at 7, 6, 9, 8, 6 and 2. Thereafter the devotee shall meditate on Citragupta who maintains the statistical account of the activities of (all human) beings.

122. *Dhyāna Verse.* I resort to Citragupta who writes the sins and merits of men in a leaf, who is an associate of Yama, who has brilliant crown, who is very handsome with garments and ornaments who is seated on a variegated seat and whose face has the lustre of the moon.

123. The delighted Citragupta will note only the merits and never the sins of those persons who regularly repeat this Siddha Mantra.

124-131. *Āsurī Mantra.* The 110 syllabled Āsurī Mantra is as follows :

"Om Kaṭuka Kaṭukapatre Subhage Āsuri Rakte Raktavāsase Atharvaṇasya Duhite Aghore Aghora Karmakārike Smukasya Gatim Daha Daha Upaviṣṭasya Gudam Daha Daha Suptasya Mano Daha Daha Prabuddhasya Hṛdayam Daha Daha Hana Hana Paca Paca Tāvaddaha Tāvatpaca Yāvan Me Vaśamāyāti Hum Phaṭ Svāhā"

The sage of this Mantra is Aṅgiras; the metre is Virāṭ and the deity is Āsurī Durgā. The Bījam is Praṇava and Śakti is Svāhā.

The Ṣaḍaṅga Nyāsa is to be performed as follows. The first nine letters for obeisance to the heart, six letters for Svāhā unto the head; seven letters for Vaṣaṭ unto the tuft; eight letters for Hum unto the armour; eleven letters for Vauṣaṭ unto the three

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eyes and sixtyfive letters for Phaṭ unto the Astra. The last four letters Hum Phaṭ Svāhā are to be used at the end in all the six cases.

132. *Dhyāna Verse.* May Āsurī the daughter of Atharva, whose lustre is like that of autumnal moon, who holds in her left hands fearlessness and goad and in the right hands boon and the trident, who is seated on a lotus, who has excellent ornaments and who has serpent as Yajñopavīta,—shall bring about our pleasure.

133. The devotee shall repeat the Mantra ten thousand times and perform a thousand Homas in the fire with ghee smeared mustard. Thereby the Mantra becomes perfectly realized.

134. The devotee shall take an Āsurī plant (Sinapis Ramosa Roxb) with all the five parts (root, branch, leaf, flower and fruit) and inspire it with the Mantra a hundred times and fumigate himself with it. Whoever inhales the small shall come under his control.

135-137. By performing thousand Homas with Āsurī smeared with honey, sugarcandy and ghee the devotee can enchant the universe.

The devotee makes an image with mustard and cuts it into 108 pieces with a sword. In the case of a man the pieces from the right foot to the head and in the case of a women from the left foot to the head should be used for Homa. This rite should be performed in a fire kindled with mustard twigs, for a period of seven days. Even if that person happens to be an enemy he shall till death be the slave of the practitioner of the Mantra.

138-139. In the case of rites concerning women the necessary grammetical changes in the Mantra should be made.

By performing Homa with mustards together with margosa leaves and mustard oil uttering the Mūla Mantra together with the name of the enemy the devotee makes the enemy suffer from fever.

By performing Homas with mustard and salt the devotee causes swellings in the body of the enemy.

140-142. By performing Homas with mustard smeared with the milky fluid of Arka plant the devotee causes the destruction of the eyes of the enemy.

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The aspirant can certainly captivate a Brahmin by performing Homa with mustard.

By smearing it with treacle in the case of a Kṣatriya and with curd in the case of a Vaiśya and mixing with Lavaṇa (salt) in the case of a Śūdra and performing hundred and eight Homas he can captivate them respectively.

By performing Homas with Āsurī twigs smeared with honey the devotee gets a treasure-trove.

143-144. Sprouts of mustard should be put in a pot filled with water. The deity should be invoked therein and worshipped. Then it shall be inspired hundred times with the Mūla Mantra. If anyone is showered with that water ill fortune, anguishes, ailments and harassments abandon him and flee far off.

145-137. Mustard flower, sandal, Priyaṅgu, Nāgakesara, Manaḥśivā and Tagaro should be ground together and inspired with the Mantra a hundred times. If it is strewn over the intended victim he will be attracted.

The devotee shall sit facing the south and perform hundred and eight Homas for seven days with mustard mixed with large mustard in the fire kindled with Margosa twigs. Ere long he can make the enemy a guest in the house of the son of the Sungod (*i.e.* god of death).

148-149. If the Āsurī deity is duly worshipped when can an infuriated King do ? What can all enemies together do ? What can even the infuriated god of death do ?

After perusing through many books many secret mantras have been explained by me for the benefit of scholars and intelligent devotees. Now I cease for fear of going into further details.

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COMMENTARY

XIX Taraṅga

1. He proclaims his intention to explain Kukkuṭa Mantra.
2. He analyses the Mantra

Tīkṣṇa=Ya together with Ardhīśa and Indu (*i.e.* Ū and M)
Hence Yūm
Vidhī=Ka
Sadyojātayuta=together with O Hence Ko
Pinākī=La
Sūkṣmayuk—with I, So Li

These three syllables are uttered twice Yūkoli and Yūkoli.

3. Ūtkārī=Va
Dīrgha=Ā Together—Vā
Māyā Bījam=Hrīm

Pūrvoditam—As mentioned before the syllables are repeated once again.

4. Kūrma=Ca
Sakarṇa=with U Hence Cu
Dīrgha Va=Vā
Pāśādya=having Ām at the beginning
Amkuśānta=Having Krom in the end as Ām Yūm Koli Yūm Koli Vā Hrīm Yūm Koli Yūm Koli Cu Vā Krom.

6-7. He explains Ṣaḍaṅga – Ām Yūm Koli obeisance to the heart etc. He explains Varṇa Nyāsa—in the eyebrows, eyes, ears and nostrils – twice. Other places once each.

8. He explains Dhyāna. Illuminated by all ornaments—the neck and leg Nijān=his own servants. Pāyāt=May be protect.

10. Śaivapīṭhe=in the pedestal having Vāmā and other Śaktis.

12. Surādhīśapramukhān=Indra and others.

14. Candreṇa=with camphor.

17. He explain the Bali Mantra
Vāmakarṇenduy Ṇuk Śūra=Ya with Ū and M=Yūm

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Carama=Kṣa Sabindu Hence Kṣam

Adrijā=Hrīm.

18. Girinandinī=Hrīm Vāyu=Ya etc.

19. The rest—form itself. The Mantra—

"Yūm Kṣam Hrīm Kukkuṭa Kukkuṭa Ehyehi Imam Balim Gṛhṇa Gṛhṇā Pāya Sarvān Kāmān Dehi Yam Kum Hrīm Yūm Namaḥ Kukkuṭāya".

Vyomayogākṣara=Having 40 syllables. With this Mantra, the devotee offers the Bali mentioned before and the one going to be mentioned.

20. By giving Bali (oblation) with cooked rice for three days the devotee can captivate a king.

27. Vasughasrāntam=for eight days

Adhiyāmini=At night.

30. He explains another application Karmāra—blacksmith. He shall fetch fire from the smithy. It shall be placed in an iron vessel. It shall be kindled with Karavīra twigs Dhattūra seeds mixed with Viṣa powder and smeared with mustard oil should be cast into fire hundred times per day for a week. The devotee then exorcises the enemy.

33. By performed this rite for a fortnight he makes him go to a foreign land. By performing it for a month he kills him. He mentions another application. The palm leaf should be shaped into a man. There the vital airs of the enemy are instilled. It is then smeared with Bhallātaka oil. Then it is inspired 1008 times with the Mantra. Then it is cut into 50 pieces. Homa is performed for three days in the cremation ground fire. Thereby the enemy is killed or rendered mad.

36. He explains another application—Nakṣatra trees have been mentioned (IX-50-52). He shall touch the doll with the pegmade of the fuel from funeral pyre when uttering the Mantra.

37. The limb of the enemy corresponding to the limb of the doll he cuts with a weapon, perishes.

40. Pitṛbhūvasau=in the fire at the cremation ground.

41. Yamāśāvadana=facing the south. Nidhanatārā=star of death. Seventh, sixteenth and twentyfifth star from the star of nativity.

42. He explains another application Nidhāya etc.

The devotee makes the image of the enemy with cowdung.

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He then writes the Mantra on a palm leaf along with the name of the enemy. That palm leaf is inserted in the heart of the doll of cowdung. Above the doll, a pot made of silver, copper or clay is placed and filled with cowdung and water. There also he puts a palm leaf with the Mantra and the name of the enemy written. The vital airs of the enemy are ritualistically instilled there. Everyday the devotee repeats the Mantra hundred times thrice (dawn, moon and dusk) even as he continues to touch the pot. He continues to repeat the Mantra as long as the shadow of the enemy is visible in the pot.

45. When the enemy's shadow is seen the water of the pot a limb of the cowdung image beneath the pot is cut. The corresponding limb of the enemy perishes. If the heart or neck is cut he dies.

46. If the head of the doll is pierced with thorns the enemy has headache. If it is pierced in the heart he has mental anguish. If the pair of feet are pierced with the thorn he has footache.

48. Beginning with "Dāruṇā" and ending with "Haryakṣam Kariṇo Yathā" (*i.e.* Verses 48-51) is one application.

51. Haryakṣa=Lion.

53. Candanādibhiḥ with sandal paste etc. etc. denotes saffron, musk, camphor and ichor.

54. He explains Śāstṛ Mantra—Śāstā is one among the Gaṇas of Śambhu

Agni=Ra Ūyuta=Rū

55. The Mantra in the form of a verse is—Approaching Śāstā who is tired due to hunting, who is seated on a horse, who is surrounded by his Gaṇas and who desire water, O obeisance unto you the Śastṛ of Ṛaivata.

62. Gāyatryā—by the Mantra beginning with Bhūtādhipāya etc.

66. He explains the procedure for making Pārthiva Liṅgas.

67. He explains the six lettered Mantra

Ākāśa=Ha

Pṛthivīśeṣasthita—having La and Ā

Binduyuta—Having "M" Hence Hlām

Caturthyantā Pṛthivī=Pṛthivyai

69. The Mantras of Gaṇeśvara and Kumāra are to be

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mentioned presently. Also the seven Mantras beginning with that of Hara.

70. Vivasvate—To the Sun. Arghya is to be offered as mentioned before.

71. Sudhayā—by means of "Vam" Bīja. The clay is to be sprinkled with water inspired with Vam Bīja.

74. He explains Bāla Gaṇeśvara Mantra

Māyā=Hrīm
Gaṇeśa=Gam
Bhūbīja=Glaum

The Mantra is—

"Hrīm Gam Glaum Gaṇapataye Glaum Gam Hrīm"

76. Haramantreṇa=With the Mantra—

"Om Namo Harāya"

Akṣam—the fruit of Vibhītaka. The devotee shall make the Liṅga uttering the Mantra

"Om Namo Maheśvarāya"

77. He mentions the length of the Liṅga. The Liṅga can be made of any length beginning with an Aṅguṣṭha (4 cms) and ending with twelve Aṅgulas ($12 \times 2\frac{1}{2}$ cms=30 cms) as the devotee wishes.

78. He shall place the Liṅga on the pedestal uttering "Om Namaḥ Śūlapāṇaye".

80. He explains Kumāra Mantra—

Vāk=Aim
Varma=Hum
Karṇabindvāḍhya=Having U and M
Carama=Kṣa Hence Kṣum
Mīnaketana=Klīm The rest is clear.

81. The devotee invokes Śiva in the Liṅga with the Mantra "Om Namaḥ Pināķine".

82. He explains Dhyāna Dakṣadoṣṇā=With the right hand. Stroking Gaṇeśa seated on the right lap Apareṇa with the other hand *i.e.* with the left hand—Stroking Guha (Kumāra) seated in the lap of Pārvatī, the daughter of the lord of the mountains; he is holding the gesture of boon and fearlessness with the (other) pair of right and left hands.

83. The devotee shall bathe the Liṅga uttering "Om Namaḥ Paśupataye". He shall make the offerings of food, scents,

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flowers, incense light etc. to Vahniretas (*i e.* Śaṇkara) with the Mantra "Om Namaḥ Śivāya".

83. He explains the Āvaraṇa Pūjā—The devotee shall worship Śarva and others with their forms of Earth etc. in the directions beginning with the east and proceeding anticlockwise.

He enumerates Earth etc.—Earth, water, fire etc. Hence—

Obeisance to	Śarva	of the form of	Earth	East
,,	Bhava	,,	,,	Water—North-East
,,	Rudra	,,	,,	Fire - North
,,	Ugra	,,	,,	Wind—North-West
,,	Bhīma	,,	,,	Ether—West
,,	Paśupati	,,	,,	Sacrificer—South-West
,,	Mahādeva	,,	,,	Moon—South
,,	Īśāna	,,	,,	Sun—South-East

87. After concluding Japa he shall ritualistically discharge the deity uttering Om Namo Mahādevāya. He explains Harādi Mantras Hara etc. should be used in the Dative. Om is prefixed and Namaḥ is used in the end.

Adrayaḥ—Seven in Mantras number.

I have already mentioned them "Om Namo Harāya" etc.

88. After worshipping one Liṅga thus he shall worship the others one by one.

If it is desired that much is to be done in the course of a short period the devotee shall worship many Liṅga simulteneously.

He shall worship Gaṇeśa and Guha by means of their own Mantras with all ancillary services and discharge them ritualistically.

89. He explains different modes of Dhyāna in accordance with the difference in the wishes to be realized Dakṣiṇāmūrti is the deity resorting to the root of Vaṭa. The gestures of boon and knowledge in the right hands. The axe and the deer in the left hands.

In regard to reconciliation Harihara should be meditated upon. The conch and the lotus in the hands of Hari. The serpent and the trident in the hands of Hara. Hari is of the lustre of Indranīla—Blue Sapphire. Hara is of the lustre of the autumnal moon.

94. He explains the Dhyāna for the rites of Uccāṭana etc. The hosts of enemies are fixed with the trident.

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Kāryavaśataḥ—in accordance with the task. If the task is ordinary the Pūja is ordinary—of a limited type. If the task is grave the worship of many Liṅgas should be resorted to.

100. He explains an application effecting the augment of wealth.

101. He mentions an application for the purpose of bringing in fortune. Everyday on four occasions the eleven Liṅgas are to be worshipped.

104. Enonikara—heap of sins. Its destruction. Udumbarasamudbhavam—made of copper.

106. Picumanda—Margosa.

110. Śatarudriyam The set of Mantras beginning with "Namaste Rudramanyava" etc. in the Yajurveda.

112. Śiva Mantreṇa—by means of the six syllabled Mantra "Om Namaḥ Śivāya".

113-114. He explains Yama Mantra

Praṇava=Om
Aṅkuśa=Krom
Hṛllekhā=Hrīm
Pāśa=Ām
Kam - Water—Va
Bhautikendumat=Having the Ai and M Hence Vaim
Prabhañjana=Ya The rest is clear.

The Mantra is—

"Om Krom Hrīm Ām Vaim Vaivasvatāya Dharmarājāya Bhaktānugraha Kṛte Namaḥ"

Śamanadaivataḥ - Having Yama as the deity.

115. He explains Ṣaḍaṅga

Om Krom Hrīm obeisance to the heart
Ām Vaim Svāhā unto the head etc.

116. He explains the Dhyāna - He is of the lustre of the cloud full of water. Pradyotana=Ravi (Sun) His Son. He is gentle towards meritorious persons. He is terrific for sinful persons.

117. There is no worship of sages etc. because it is a Siddha Mantra.

118-119. He explains Citragupta Mantra

Kṣudhā=Ya
Tandrī=Ma

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Kriyā=La
Utkārī=Va
Vahni=Ra
All these Ardhīśa Saṁyutāḥ—Having Ū
Mūrdhni Yaminīśa Yutāḥ—Having M

Hence Ymlvryūm is the conjunct item. The rest form itself. The Mantra is—

"Om Namo Vicitrāya Dharmalekhakāya Yamavāhikadhikāriṇe Ymlvryūm Janmasampatpralayam Kathaya Kathaya Svāhā"

121. He explains Ṣaḍaṅga
Vasavaḥ—Eight Aṅgāni—Six.

122. He explains Dhyāna.

124. He explains Āsurī Mantra.

125. Ananta—Ā
Keśava=A
Balī=Ra
Bhagī—having E Hence Re

126. Karṇa=U.

127. Tandrī=Ma
Bhṛgu=Sa
Savālī—Having Ya. Hence Sya. The rest form itself.

The Mantra is—

"Om Kaṭuke Kaṭukapatre Subhage Āsuri Rakte Rakta Vāsase Atharvaṇasya Duhite Aghore Aghorakarmakārike Amukasya Gatim Daha Daha Upaviṣṭasya Gudam Daha Daha Suptasya Mano Daha Daha Prabuddhasya Hṛdayam Daha Daha Hana Hana Paca Paca Tāvaddaha Tāvat Paca Yāvan Me Vaśamā Yāti Hum Phaṭ Svāhā"

Āsurī is another name for the deity Durgā.

130. Pāvakanāyikā - Svāhā. He explains Ṣaḍaṅga.

131. Īśaih=with eleven letters. Bāṇarasākṣaraiḥ—with 65 letters. The four letters Hum Phaṭ Svāhā are to be used at the end of the stipulated number of letters while performing Ṣaḍaṅga Nyāsa.

132. He explains Dhyāna. Fearlessness and goad - in the left hands. The worship is in the pedestal with Jayā and other Śaktis along with the Aṅgas, Indra and others and their weapons.

134. Pañcāṅgam—The five parts are root, branch, leaf, flower and fruit.

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135. Madhvaktām—Smeared with honey, ghee and sugar-candy.

137. Sapatna—Even enemy shall be the slave till death. What then regarding others ?

138. Strīliṅgoha—In the rite regarding the enchantment of a women at the beginning of the Pratimā Homa the necessary changes in the Mantra such as the Genitive case forms Amukasya, Upaviṣṭasya etc. should be made viz , Devadattāyāḥ Upaviṣṭāyāḥ Suptāyāḥ etc.

140. By the Homa of mustard smeared with the milky fluid of Arka plant the eyes of the enemy get perished.

141. The devotee shall captivate Kṣatriya by Homa of mustard with treacle. He shall captivate Vaiśya by Homa with mustard smeared with curds.

142. The number of Homas in all cases is hundred and eight.

144. Upasargāḥ—Harassments.

145. Śītam—Sandal paste.

146. Vaśamvadam – can captivate.

147. Sūryasūnugṛhātithi—Guest of Yāmā *i.e.* he will die.

The worshipper of Āsurī cannot be efflicted even by Kāla what then by others ?

This Mantra that quells all harassments has been mentioned in Atharvaveda.

149. He concludes the section of explaining Mantra in view of the extensive Mantra if the work.

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XX Taraṅga

1-6. Now I shall explain the Yantras (Mystic diagrams) as mentioned by Śiva.

On an auspicious day the devotee shall began the special worship of the deity of his own choice. With full control over his sense organs he shall lie down on the bare ground. He shall take in only Haviṣya. He shall always be engaged in the repetition of Mantras.

Everyday before beginning the adoration he shall ask—"How shall this mystic diagram written by me be ?" Then he shall worship the deity duly. The man shall witness the requisite dream on the night of the third day as to whether it is Siddha, Sādhya, Susiddha or Śatrubhūta. He shall never venture to write Śatrubhūta (that is inimical). He can write any of the others. In case no dream is fourthcoming the intelligent devotee shall never write the inimical one but only the others.

Now I shall mention the general procedure regarding all the Yantras.

The devotee shall take bath and wear clean clothes and adorn himself with flowers and sandal paste. He shall write the Yantra with the stipulated materials in the places mentioned in a secluded spot.

7. The word denoting the intended victim ending in the genitive case should be written on the middle Bīja. The Sādhya (person or activity) in the Accusative shall be written beneath it. The word Kuru is written twice in the sides.

8. The Bīja (Hsauḥ) [which is considered the soul of the Yantra] is to be written beneath the middle portion. Then Haṁsaḥ Soham (which is considered the vital airs) should be written in the corners (north-east etc.).

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9-11. On either side Netrā (I and Ī) and Śrotra (U and Ū) are to be written and the Bījas of the guardians of the quarters [Lam, Ram, Mam, Kṣam, Vam, Yam, Sam, Ham, Ām and Hrīm] should be written in the quarters. The Yantra Gāyatrī should be written all round at the rate of three syllables per quarters. The said Gāyatrī is as follows :

"Yantra Rājāya Vidmahe Vara Prādāya Dhīmahe Tanno Yantraḥ Pracodayāt"

If remembered (*i.e.* meditated upon it bestows everything desired). Externally the Prāṇapratiṣṭhā Mantra is to be written encircling everything.

12. If the object (on which Yantra is to be written) is not mentioned, it shall be written on Bhūrjā leaf silk cloth or palm leaf, folded up and tied up with a thread.

13-14. The deity is to be worshipped with the central Bīja of the deity or the (initial) letter of the name of the deity, the concerned Mantra should be repeated, the requisite number of Homas should be performed the Yantra should be soaked in the Sampāta (residue ghee) and put into an amulet made of gold, silver or copper sealed well with lac. Thereafter it can be put into regular use by wearing it on the head. arms or neck for the purpose of realizing the desired benefit.

15. The excellent Bhūtalipi (script of the spirit) should be worshipped (Repeated in Japa) by one who is engaged in making use of the Mystic diagrams. By means of this Upāsti the devotee will be capable of perfecting the mastery of all Siddhis.

[The Bhūtalipi consists of 42 letters. The five short vowels, E, Ai, O and Au, the five groups of consonants, the semivowels aspirate and the sibiliants].

16-20. Now the Yantra that causes Vaśya (attraction) and according perfect achievement quickly, is being explained. The devotee shall draw the eight petalled lotus in a brass vessel cleansed well with ash etc. with the stylus made of Jāti twig and Gorocanā and Saffron as materials. The name of the intended victim is to be written in the pericarp and in the eight petals the eight groups of letters are to be written. This should be encircled by a sixteen-petalled lotus in which the sixteen vowels are to be written This figure is then encircled by three circles. It shall be worshipped for seven days.

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When the great Yantra named Mohana is worshipped all the men, even kings and others and women too become subject to control.

If the Yantra is written in Bhūrja leaf etc. and encased in metallic amulet to be worn on the head it becomes an excellent captivating instrument in the case of kings and even will animals.

21-25½. At the outset the devotee writes the name of the intended victim with Māyābīja (*i.e.* Hrīm) on either side. Above and below this, Māyābīja is written four times each. This figure is then surrounded by Bhūpura with two parallel lines. This figure is to be written on Bhūrja leaf with Rocanā sandal paste and saffron mixed with the blood taken out of the ring finger. If it is duly worshipped it is considered to be conducive to attraction. The devotee shall feed virgins, women and religious students and offer oblations of red flowers, cooked rice and meat in order to perfect the rite of attraction.

If the king or any powerful person desires to forfeet the entire riches or to imprison the devotee shall wear this Yantra on the arm and go near the king. The king (or others) who might have been infuriated earlier shall become pacified and begin to honour him. The Yantra has been called "Bīja Sampuṭa" by learned persons

26-29½. Two excellent lines are drawn from south to north. In between write the name of the intended victim with Om and Śrīm as Sampuṭa. As the tips of the two lines meet and enclose spaces the letter Kṣaḥ is written twice. Above and below the parallel lines three plus three enclosures are drawn. In the two middle enclosures letter Kṣaḥ is written and in the four side enclosures Śrīm is written. This is written with Rocanā on Bhūrja leaf and embedded in a casket. It is burned and the ashes taken out. Stirred with milk and drunk, this becomes an excellent instrument of enchantment and fascination

30-33½. In the middle of the hexagonal figure the name of the intended victim in written on a beautiful Bhūrja leaf with Rocanā and Saffron The Māyā Bīja (Hrīm) spaces between triangles (sixteen in all). The mystic diagram is placed in a tray and worshipped. The Māyā Bīja is repeated in front of it. Thereafter the devotee takes it out of the tray and ties to

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his head. In the course of the Divya ordeals with fire water etc. the devotee remains unscathed without being burned drenched or otherwise affected. He shall perform the ordeals at night and thanks to the power of the mystic diagram he wins success. Thus the excellent Yantra named Divya Stambhana has been explained.

34-36½. In the middle of the eight-petalled lotus the name of the intended victim is written with Hrīm Saḥ and Saḥ Hrīm on either side. In all the eight petals Hrīm Saḥ Saḥ Hrīm is written.

Then this figure is enveloped with a Bhūpura (square). This Mystic diagram is to be written on a Bhūrja leaf with Rocanā and Saffron. The whole thing is put in two trays and worshipped for seven days. The devotee shall repeat the Māyā Bīja

This Yantra is called Rājamohana and it can ward off the king's wrath (by wearing it).

37-42½. If one desires to protect one-self from an infuriated king bent on murder (one has to make use of) Mṛtyuñjaya Yantra I shall explain it. The devotee shall draw a twelve-petalled lotus. In the pericarp in a square the name (of the victim) along with the activity undertaken (Death etc.) is to be written. That excellent square shall have seven parallel lines on all sides. In the petals beginning with the north-east one the letters La with all the vowels except (Ṛ, $\bar{\text{Ṛ}}$, Ḷ, $\bar{\text{Ḷ}}$,) should be written (La, Lā, Li, Lī etc.). Thereafter the lotus shall be surrounded with another square-tridents should be drawn in the four corners of the outer square. This Yantra should be written separately in the Bhūrja leaves. The two Yantras are placed face to face. Facing the north the devotee places the pair of Yantras under the ground. A rock is placed over it. The devotee sits there and repeats the Mātṛkās (letters).

If this rite is performed, the aspirant can become free from fear of even god of death, as well as of all types of ailments. What then in regard to the groups of kings.

43-44½. The devotee shall draw a four-petalled lotus with the pericarp containing the name of the intended victim, on the Bhūrja leaf with Rocanā and Saffron Māyā Bīja (Hrīm) should be written in the petals. Before taking part in the Sastraic arguments

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the devotee places the Yantra in milk. He is sure to win success. This Yantra is called "Vivādavijaya Yantra"

45-49. On being called to repay the loan by the creditor when the debtor is not in a position to repay, the said debtor desires of cajoling the creditor into desisting from undue pressure for repayment writes this Yantra on a Bhūrja leaf with Rocanā and Saffron. A hexagonal figure is drawn with the name of the Sādhya (Here the creditor) in the pericarp. He then writes twelve Kāmabījas (Klīm) in front of the triangles and in the spaces between the triangles. This figure is then surrounded by a circle and a number of Māyā Bījas are written all round. A circle is drawn again all round. The Yantra is worshipped for seven days. He shall read (recite) Saptaśatī everyday and in the end perform more than hundred (*i.e.* 108) Homas virgins are to be fed. Then he shall wear the Yantra round his neck. Thus the rich creditor comes under his control. He not only does not press for repayment but also gives him further loan

50-52½. Persons hovering around wicked kings begin to indulge in backbiting and columny. It is on this occasion that the devotee has to make this Yantra called Duṣṭa Mohana (Enchanting the wicked) .

The devotee draws eight-petalled lotus on the Bhūrja leaf with the blood of an ass. The name of the Sādhya is written in the pericarp. Hrīm is written in the four petals in the east, south, west and north. In the angular petals the letter "Saḥ" is written. This figure is encircled by two circles. After the ritualistic installation of vital airs the Yantra is duly worshipped and deposited in milk. If this rite is performed all the wicked persons come under control within twentyone days.

53-56½. In a square Smām is written with Hrīm on either side. The name of the Sādhya is written below in square [Hrīm Saḥ Hrīm is written in the four corners]. Eight petals are drawn all round the square. The words Rohaḥ, Rodhaḥ, Stambhaḥ and Kṣobhaḥ are written in the petals in the east, south-east, west and north. The letter Kṣaḥ is written in the other petals at angular points. The letters are written with Rocanā on the Bhūrja leaf with the name of Sādhya in the middle this Yantra is kept in between two trays and worshipped with scents, flowers etc.

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Oblations are offered to the guardians of the quarters. In litigations and learned disputations this Yantra accords success and adds honour and dignity to the devotee at the Royal Court

57-64. A Yantra that enables one to keep others under control is being mentioned. The devotee shall draw a beautiful square on the Bhūrja leaf with Jātī twig for stylus and the blood of the ring finger, ichor, Rocanā and lac juice as material

In the first line seven Hrīms are written.

In the second line Krom Hrīm Klīm and the name of the Sādhya with Gam on either side.

In the third line Krom Hrīm Krom and Hrīm Klīm Hrīm.

In the fourth line Hrīm four times.

Outside the square Gam is written ten times in the east, west and north. The entire figure is then surrounded by a Bhūpura Black clay is brought from a pure spot and made into an image of Gaṇapati into whose belly this Yantra is inserted. Gaṇapati should be worshipped with all the five ancillary service. The devotee then reads the following player—

"O lord of the gods, O presiding deity of the Gaṇas, O deity bowed down to by both Suras and Asuras. Make "Devadatta" under my control throughout my life".

The image is then buried in a pit in the ground one hand deep. The pit is filled up with mud. The man shall come under control.

65-67½. The devotee draws on a Bhūrja leaf with Gorocanā, camphor, Saffron and Agallochum four petalled lotus with the name of the Sādhya and also the letter / in the pericarp. The words Om Namaḥ are written in all the petals. In the south and north petals the word Ajite is written. For three days the devotee with full restraint worships the Yantra and on the fourth day feeds an excellent Brahmin. Thereafter he shall wear this fitted into gold or other (caskets). Merely with the sight it causes fascinate of people

68-69. The intelligent devotee writes the name of the servant and the nature of the rite written the four petalled lotus on a Bhūrja leaf with Rocanā Hrīm is written in all the petals. The Yantra is then soaked in curds. Thereby the servant becomes very obedient

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70-73. In cases requiring the attainment of favourable response from a wicked lord the devotee shall write Hrīm in big character wherein he write the letters of the name of the intended victim, in a square on the Bhūrja leaf with Rocanā. He shall then make an image of the enemy (*i.e.* the wicked Lord) with the ground mustard flour mixed with the dust of the feet of the same fellow and thrust the Yantra into the heart of the image. The image is duly worshipped (with Trailokya Mohana Gaurī Mantra—See IX-30 et sq) and kept embedded in the ground near the heart.

On the fourteenth day in the dark half of the lunar month the devotee shall offer oblations to Mahākāla and the guardians of the quarters along with pink flowers and ghee. If this rite is performed, even a wicked king comes under the fascinating influence of the devotee instantaneously.

74-79. Now a Yantra that subdues all ill luck, that enables women to earn the loving fidelity of their husbands, that increases their conjugal bliss and fetches them everything they desire is being explained.

An eight petalled lotus is drawn with the pericarp in the form of a square. At the outset three Hrīm are written in the square and the name of the husband below them. Three Hrīms are again written below the name.

In the petals of east, south, west and north Hrīm is written thrice in each and in the angular petals once in each. The devotee write the Yantra on a Bhūrja leaf with Rocanā, musk and saffron on the thirteenth day in the bright half of the lunar month. After writing the Yantra the devotee shall worship it for seven days during the nights sitting facing the north.

At the conclusion of the adoration the devotee shall feed seven women who have husbands and sons, in order to please goddess Lalitā. Thereafter the Yantra is put into a metallic case and worn. It causes enhancement of beauty, conjugal bliss and wealth. The husband becomes favourably disposed.

Thus the Lalitā Yantra that bestows the desires of ladies has been explained

80-81. With Gorocanā and saffron an eight petalled lotus is drawn with the name of the husband in the pericarp and letter Sā on either side of the name. Hrīm is written in everyone of

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the petals. The Yantra is worshipped for two days. Three women are fed. This excellent Yantra should be worm round the neck and it causes the husband's attitude extremely favourable

82-83½. In the pericarp and the petals of the eight petalled lotus the Kūṭa (conjunct consonant) with Ī and M, "Shklhrīm" should be written with Gorocanā and sandal paste on the Bhūrja leaf. It shall be worshipped for three days and fitted in gold and worn on the arms by a man or a women bestows goodluck and dispels ill luck

It is called Daurbhāgya Nāśana Bīja Yantra.

84-85. The devotee shall draw a four petalled lotus on the Bhūrja leaf with red sandal paste mixed with his own blood. The name of the Sādhaya is written in the pericarp and Krodha Bīja (*i.e.* Hum) is written in everyone of the petals. After being worshipped the Yantra should be soaked in ghee. It effects Ākarṣaṇa (attraction)

86-87. In the hexagonal figure, in all the triangles, the letter Sauḥ is written and in the centre the name of the Sādhya in between Aim and Klīm with Rocanā on a Bhūrja leaf. This Tripurā Yantra should be worshipped (with the Mantra of Tripura Bhairavī) and then dipped in ghee. It effects attraction of the desired person within a week

88-89. The devotee shall draw an eight-petalled lotus with turmeric with a triangle as pericarp on a stone. Within the triangle the name of the Sādhya is written and Bhūbīja (Glaum) in everyone of the eight petals. This Yantra is worshipped (with Bhūbīja) and closed with another stone. This is buried under ground. Thereby in all cases of disputation the defendent's or the opponent's tongue will be tied (They will be in capable of continuing the argument)

90-92. A circle is drawn on a Bhūrja leaf with Gorocanā and Sandal paste. The name and the activity are written in the circle and the letter Va is written four times outside the circle in the four quarters. This is then surrounded by a squares. It is an excellent Yantra when perfectly practised and worshipped with Matṛkā Mantra and fitted into an amulet made of three metals (gold, silver, copper). Either worn on the arm or even kept in the house it shall dispel the fear of fire

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93-96. With the feather of a crow as stylus and the blood of the enemy as material the devotee writes the name and activity of the Sādhya as well as Hrīm Am Hrīm in a four petalled lotus both in the pericarp as well as the petals. It shall be worshipped at night (with Hrīm). Thereafter the devotee shall make the food offering to the deity consisting of cooked rice mixed with goat's blood. One woman is to be fed and then the Yantra is buried underground in an isolated temple, cremation ground or Śiva temple. Thereby the mutual enmity of the two enemies of the devotee can be brought about ere long undoubtedly

This Yantra is called Vidveṣaṇa. Now another Yantra the Māraṇa is explained.

97-100. The devotee shall write in an eight petalled lotus the name of the Sādhya with Hum Phaṭ on either side. In the petals of east, south, west and north Hum is written and in the other petals Phaṭ is written. The lotus is encircled by a circle surrounded by a number of Hums

The Yantra is written on a human skull with the feather of a crow for stylus and coal from funeral pyre, eight types of poison and sheep's blood mixed together as material.

The worship of this Yantra is with Astra Bīja (Phaṭ). It shall be covered with ashes and partially burned everyday until on the twentieth day it is completely burned. Then it brings about the death of the enemy.

101-104. On the fourteenth day in the dark half of the lunar month at night, the devotee wears red garments and applies red sandal paste over his body and wears red garlands. With the blood of an owl and a crow he draws on a Bhūrja leaf the four petalled lotus with a circular pericarp. The name of the Sādhya is written inside the circle and letter Yaḥ in everyone of the four petals. He worships the Yantra with red flowers and sandal paste (with the Bīja of wind *i.e.* Ya). Everyday a virgin is fed and given monetary gifts. This is continued for twenty days and on the last day the Yantra split into pieces and case into Uccista food. If that food is given to crows it effects the exorcisation of the enemy

105-111. With Rocanā, musk, camphor and saffron the devotee writes on a Bhūrja leaf on an auspicious day with a Jāt

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twig as stylus the following Yantra. Eight petalled lines are drawn horizontally and vertically making 49 squares. Letters from A to Ja with M added on are written in the outer squares. In the next inner squares 16 letters from Jha to Bha (with M) are written. The eight letters from Ma to Sa (with M) are written in the next inner squares and Ha in the inner most square 32 trident like marks are made at the extremities of the parallel lines

Above and below, in the spaces between the tridents Hrīm is written (seven above and seven below). This Yantra is to be worshipped for three days when the devotee regularly reads (recites) Saptaśati text and feeds brahmins. He shall lie on the bare ground at night. The Yantra is fitted into an ally of three metals (gold, copper, silver) and worn on the arm or round the neck. Thereby all calamities, quarrels and Kṛtyās (Evil spirits) become subdued.

112-113. In the manner mentioned before [*i.e.* with Rocanā, milk, camphor and saffron, on a Bhūrja leaf, with Jāti twig for a stylus] the devotee makes a lotus of eight petals. The name of the Sādhya is written in the middle and Saḥ in everyone of the eight petals. It is worshipped as before and tied round the neck or arm of a child. Thereby evil spirits like Śākinī, goblins, vampires and evil planets are turned away

114-115½. On the eighth or fourteenth day in the dark half of the lunar month the devotee draws two squares intersecting each other so as to make eight triangles an a funeral shroud with Dhattūra juice. Letter Ra is written 16 times in the triangles and intervening spaces. In the middle square in the quarters four times "Ra" is written and the name of the Sādhya too. After worshipping (with the Bīja of fire) it is buried in the cremation ground. Thereby fever gets subdued

116-117. On a Bhūrja leaf an eight-petalled lotus is drawn with eight fragrant substances. The name of the Sādhya is written in the pericarp and Hamsaḥ is written in every one of the eight petals. It is duly worshipped (with Ajapā Mantra) and worn on the arm. Thereby it remover the fear from serpents

118-120. The devotee draws a sixteen petalled lotus encircled by 32 petalled one with Rocanā, sandal, camphor and

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saffron. In the pericarp Hrīm is written. In the petals of the sixteen-petalled lotus the sixteen vowels and in the other 32 consonants are written. In the east, south, west and north Ha is written (4 times) and in the corners Kṣaḥ is written (four times). The whole figure is encircled by a Bhūpura

This Yantra written on brass should be worshipped. If it is written on a Bhūrja leaf it can be worn. Thereby it causes the discharge of imprisoned persons.

121-126½. If the devotee keenly desires the effective realization of all the Yantras mentioned so far he should devoutly worship Mātṛka goddess or the great Bhūtalipi or at the time of writing the Yantra Svarṇākarṣaṇa Bhairava.

The fifty eight syllabled Mantra of Svarṇākarṣaṇa Bhairava is as follows :

"Om Aim Klām Klīm Klūm Hrām Hrīm Hrūm Saḥ Vam Āpaduddhāraṇāya Ajāmalabaddhāya Lokeśvarāya Svarnākarṣaṇabhairavāya Mama Dāridrya Vidveṣaṇāya Om Śrīm Mahā Bhairavāya Namaḥ"

The sage of this Mantra is the four faced lord, the metre is Paṅkti and the deity is Svarṇākarṣaṇa Bhairava.

The Ṣaḍaṅga Nyāsa is to be performed with the letters of the Mantra split at 9, 8, 12, 9, 10 and 10. Or else with Klīm and Hrīm with the six long vowels.

127-128. Thereafter the devotee shall meditate upon Gold-giving Bhairava who is seated on a throne in the Māṇikya studded pavilion situated in the forest of Pārijāta trees.

Dhyāna Verse. We resort to Bhairava who bestows gold, who holds in his right hands gold vessel and boon and in his left hands the trident and the Ḍamaru, who has three eyes, whose colour is that of the molten gold and who is accompanied by the goddess.

129. The intelligent devotee shall repeat the Mantra a hundred thousand times and perform ten thousand Homas with milk pudding. He shall worship the deity in the Śaiva pedestal along with the Aṅgas, guardians of the quarters and their weapons.

130-131. When the Mantra has been perfectly realized the devotee shall repeat it three hundred times every day for ५९

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days. His poverty is cast off and he becomes one comparable with the god of wealth.

After the Mantra is perfected by means of Japa etc. he shall obtain supernatural powers through the Yantras. Gold increases in his house and he will never be tormanted by enemies.

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COMMENTARY

XX Taraṅga

1. He begins the explanation of Yantras. They had been explained to Gaurī originally by Śiva the destroyer of the Tripuras.

He mentions the preliminary tasks.

7. If it ends in genitive case, such as "carry out the wishes of Devadatta" etc.

8. Viyat=Ha. Bhṛgu=Sa. The Bīja Hsauḥ is the soul of the Yantra Hamsaḥ Soham—these syllables constitute the vital airs of the Yantra and they are to be written in triangle and corners.

9. Netre=I and Ī. Śrotre=U and Ū. Dikpabījāni—The Bījas of Indra and others *i.e.* Lam, Ram, Mam, Kṣam, Vam, Yam, Sam, Ham, Ām and Hrīm as had been mentioned. Dikṣu—in east etc. Pratikāṣṭham—in seven quarters

10. He explains the Gāyatrī.

13. Madhyabījena—refers to the Bīja of the Deity of the Yantra concerned. If that is not known, the Mātṛkā the concerned syllable is to be used.

14. Sampāta—the residue ghee after the Homa is over. The Yantra is to be sprinkled with it.

16. Bhūtalipi is to be worshipped by repeated Japa. Forty two letters constitute this Bhūtalipi as explained in Śaradā Tilaka. They are: Am, Im, Um, Ṛm, Ḷm, Em, Aim, Om, Aum, Ham, Yam, Ram, Vam, Lam, Ṅam, Kam, Kham, Gham, Gam, Ñam, Cam, Cham, Jham, Jam, Ṇam, Ṭam, Ṭham, Ḍham, Ḍam, Nam, Tam, Tham, Dham, Dam, Mam, Pam, Pham, Bham, Bam, Vam, Śam, Ṣam and Sam. As mentioned by Śāradā Tilaka the arrangement of the letters of the different classes is as follows:—the last one of the class, the first, the second, the fourth and then the middle one. The sage of this Bhūtalipi is Dakṣiṇāmūrti, the metre is Gāyatrī and the deity is Varṇeśvarī.

(For Ṣaḍaṅga) Ham, Yam, Ram, Vam, Lam—obeisance to the heart, Ṅam etc.—Svāhā unto the head, Ñam etc. Vaṣaṭ

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unto the tuft, Ṇam etc.—Hum unto the the armour, Nam etc — Vauṣaṭ unto the three eyes, Mam etc.—Phaṭ unto the Astra.

The Varṇa Nyāsa is on—anus, penis, navel, heart, neck, middle of the eyebrow, tip of the hairs, head and cerebral aperture for the nine vowels.

Upper face, eastern face, southern face, northern face and western face for the Nyāsa of the set beginning Ha.

Tip, root, elbow, finger joint and wrist of the right hand for the five beginning with Ṅa.

Tip, root, elbow, finger joint and the wrist of the left hand for the five beginning with Ña.

Tip, root, knee, toe joint and the ankle of the right leg for the five beginning with Ṇa.

Tip, root, knee, toe joint and the ankle of the left leg for the five beginning with Na.

Stomach, right side, left side, navel and back for the five beginning with Ma.

The privy, the heart and the middle of the eyebrow for Śa, Ṣa and Sa.

After the Nyāsa of the letters the devotee shall meditate upon the goddess who has the moon for her crest, who is three-eyed, who holds boon, rosary garland, book and skull in her hands and who is inebriated with the liquor.

After meditating, repeating the Mantra a hundred thousand times and performing ten thousand Homas with gingelly seeds the devotee becomes perfect in the realization of the Mantra. By the worship of Bhūtalipi the Yantras to be mentioned presently become perfected and the devotee becomes the receptacle of fortune and learning.

16. He mentions the Yantra.

11. The sixteen petals of the lotus wherein the sixteen vowels are written should envelop the eight petalled one. The metals are gold, silver and copper. Here the deity is Mātṛkā (the letters of the alphabet).

21 et sq. He explains the second Yantras. The Bhūpura (square) having two parallel lines along the sides—

Śītam=Sandal.

23. Vāḍavān=Brahmins.

24. Palalam Meat.

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25. Here the deity is Gaurī.

26. He explains the third Yantra. The two lines should extend from the south to the north. In the middle he shall write the name (of the Sādhya).

27. Tāra Padmālayā Puṭam—Praṇava and Śrīm are used as Sampuṭa. Hence "Om Śrīm—Devadatta—Śrīm Om" is written.

28. Antimam=Kṣa. Sargiṇam—Having "Ḥ" Hence Kṣaḥ. This written on either tip of the figure enclosed by the two lines. In the middle ones of the three enclosures above and three enclosures below the parallel lines Kṣaḥ is written and in the side ones Śrīm is written.

29. The Yantra should be burned in the middle of the platters. Here the deity is Śrī.

30. He explains the fourth Yantra called Divyastambhana.

33. Even a sinner becomes victorious in the Divya ordeal by wearing the Yantra. Here the deity is Guarī.

34 et sq. He explains the fifth Yantra called Rājamohana (fascinating the king).

After making the eight petalled lotus the devotee writes in the middle Hrīm Saḥ – Devadatta—Saḥ Hrīm and in the petals he writes Hrīm Saḥ Saḥ Hrīm. Above it he draws the Bhūpura (square). Here the deity is Gaurī.

37 et sq. He explains the sixth Yantra called Mṛtyuñjaya (conqueror of Death). In the square constituted by seven parallel lines for sides the devotee writes—Restrain the death of so and so—Then in the twelve-petalled lotus he writes in the petals the letter "La" with the twelve vowels (*i.e.*) after omitting Ṛ, $\bar{\text{Ṛ}}$, Ḷ and $\bar{\text{Ḷ}}$ [*i.e.* La, Lā, Li, Lī etc.]. He then envelops the figure by a square with markings of trident at the corners. This Yantra is inserted in the middle of two other (similar) Yantras and buried under the ground. The deity here is Mātṛkā (the letters).

43. He explains the seventh Yantra that brings about success during disputations. Here the deity is Gaurī.

45. He explains the eighth Yantra that captivates the rich men. Bhūrjadala—Bhūrja leaf. The deity is Gaurī.

50. He explains the ninth Yantra called Duṣṭamohana (fascinating the wicked).

51 et sq. The devotee writes the eight petalled lotus on the Bhūrja leaf with the blood of an ass with the name of the Sādhya

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in the centre. The letter Hrīm is written in the petals (East, South etc.) of the quarters and Saḥ in the intervening ones (south-east etc.). This figure is enveloped by two circles. Vital airs are installed ritualistically and the Yantra is duly worshipped. It is then soaked in milk. It brings about attraction. The deity is Gaurī.

53 et sq. He explains the tenth Yantra that bestows victory.

Viṣam=Ma
Ananta=A
Bhṛgu=Sa

In the square he writes Hrīm Smā Hrīm. Above it an eight petalled lotus is drawn. In the petals east, south-east etc. the letters Roha, Rodha, Stambha and Kṣobha are written and in the other petals Kṣaḥ is written. The deity is Gaurī.

57. He explains the Gaṇeśa Yantra the eleventh in the series.

58. A square is written. Four rows are made in the centre. On the first row seven times Hrīm is written. In the second row is written "Krom Hrīm Klīm Gam Devadattam Vaśaya Gam" is written. In the third row is written "Krom Hrīm Krom Klīm Hrīm". In the sourth row is written Hrīm is written four times. Outside the square, leaving off the southern side, Gam is written ten times in each of the three other sides. Above that too is drawn a square. This Yantra is inserted in the belly of the image of Gaṇeśa made of black clay. The image is worshipped and prayed to calling God of Gods. Then it is buried under ground one hand deep. Then the pit is filled up. The deity is Gaṇapati.

65. He explains the twelfth Yantra that captivates the king. In side the four petalled lotus the name with I is written. In the petals Om Namaḥ is written (in everyone of them). In the petals in the south and north the extra letters "Ajite" are written. The deity is Ajitā.

68. He explains the thirteenth Yantra that brings about the attraction of the servant. Activity here refers to the work of attraction. The deity is Gaurī.

70 et sq. He explains the fourteenth Yantra that enables the captivating of wicked persons. The letters of the Sādhyās name are written within Hrīm in the square. An image is made out

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of the ground Mustard flour mixed with the dust from the feet of the wicked man and in the heart thereof the Yantra is inserted. The image is buried near the hearth. On the fourteenth day in the dark half of the lunar month. Oblation is offered to Mahākāla with cooked rice mixed with the blood of a goat along with red flowers and ghee. Thereby the benefit mentioned is achieved. The deity is Gaurī.

74 et sq. He explains Lalitā Yantra the fifteenth in the series. On the thirteenth day in the bright half of the lunar month the devotee makes an eight petalled lotus with a square in the centre on the Bhūrja leaf with Rocanā, musk and saffron. Within the square the name of the husband is written with Hrīm three times above and below. In the petals of the east, south etc. Hrīm is written three times and in the corner petals Hrīm is written once in each. The devotee sits facing the north and worships. The deity is Lalitā.

80 et sq. He explains the sixteenth Yantra. In the middle Sā Devadatta Sā (is written). In the petals Hrīm is written. The deity is Gaurī.

82 et sq. He explains the Bīja Yantra the seventeenth in the series.

Bhṛgu=Sa
Ākāśa=Ha
Vidhi=Ka
Kṣmā=La
Kham=Ha
Vahni = Ra

All these are adorned with Śanti and Indu (*i.e.* Ī and M). Thereafter Ṣaṭkūṭa or a conjunct consonant of six letters is evolved Sīm Hīm Kīm Līm Hīm Rīm (Shklhrīm). The deity is Sundarī.

84 et sq. He explains the Ākarṣaṇa Yantra the eighth in the series. Red sandal is to be mixed with the devotee's own blood. Krodha Bīja=Hum. The deity here is Rudra.

86 et sq. He explains Tripurā Yantra the nineteenth in the series.

Vāk=Aim
Manobhava=Klīm
Bhṛgu=Saḥ

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Au Sargī—(having Au and Visarga) Hence Sauḥ

The deity is Tripurā.

88 et sq. He explains the twentieth the Mukhamudraṇa Yantra (That seals the mouth). The devotee makes an eight petalled lotus on the rock, with a triangle in the middle, with turmeric. The name (of the Sādhya) is written in the triangle. In the petals "Glaum" is written and the Yantra is worshipped. It is then closed with another rock and buried under the ground. The benefit as mentioned is acquired thereby. The deity is Bhūmi (Earth).

90 et sq. He explains the Yantra that dispels fear from fire—the twenty-first in series. Kriyā—The activity referred to is—"Remove the fear from fire of so and so".

92. Bhujayā—by means of the arm. The deity is Mātṛkā.

93 et sq. He explains the Vidveṣaṇa Yantra the twenty second. On the Bhūrja leaf with the blood of the enemy the devotee makes as four petalled lotus using the feather of a crow as stylus. In the middle and in all the petals "Estrange these two"– is written and the Yantra is worshipped at night. Cooked rice mixed with the blood of a sheep is made as food offering. One women is fed. If the Yantra is buried in Śiva temple or in cremation ground etc. the expected estrangement takes place, The deity is Gaurī.

97 et sq. The twenty-third Yantra for the purpose of Māraṇa (killing) rite is explained. With the feather of a crow as stylus the devotee shall write on human skull "Hum Phaṭ Deva Datta Phaṭ Hum", within an eight petalled lotus the materials used being coal from funeral pyre the blood of a sheep and (the eight types of) person. In the petals of east etc. he writes "Hum" and in the angular petals "Phaṭ". This lotus is surrounded by a circle around which a number of "Hums" are written. The Yantra is worshipped then and placed above ashes. It is burned every day partially and completely burned within twenty days. Thereby the benefit stipulated is derived. The deity is Astram (Phaṭ).

101 et sq. He explains the twenty fourth Yantra for the purpose of Uccāṭana rite (Exorcising) Māruta=Ya. Carame—In the end, on the last day.

104. On that day if the residue of food mixed with pieces

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of the Yantra is offered as oblation to the crows the stipulated benefit is attained. The deity is Vāyu (Wind).

105 et sq. He explains the Śāntikara (bringing in peace) Yantra the twenty fifth one. On the Bhūrja leaf with Rocanā etc. the devotee draws eight lines vertically and eight lines horizontally. In the external squares, beginning with the Īśāna are (north-east) he writes the letters A to Ja; then in the next inner squares the letters Jha to Bha are written. Still in the inner squares Ma to Sa are written. In the solitary square left he then writes Ha. The tips of the lines are extended so as to form trident heads. In the eastern and western sides of the figure, between the trident heads seven "Hrīm"s are written. The Yantra is duly worshipped. If it is worn on the arm it accords the stipulated benefit. The deity is Mātṛkā.

112. He explains the twenty sixth Yantra that turns back "Śākinī" spirits. Pūrvoktavidhinā = In the manner mentioned before *i.e.* with Rocanā etc. on the Bhūrja leaf with Jāti twig for stylus. Bhṛguṇā = with the letter "Sa".

113. Pūrvavat – By reading (reciting) Caṇḍī text and similar rites. The deity is Mātṛkā.

114. He explains the twenty seventh Yantra that dispels fevers. On the eighth or fourteenth day in the dark fortnight the devotee marks two interlocking squares with the juice of Dhattūra on a funeral shroud. In the eight triangles and in the centres he writes "Ram". In the centre the name is written with Ram on either side. After the due worship it is buried in the cremation ground. It is repellent of fevers. The deity is Agni (fire).

116 et sq. The twentyeighth Yantra removing the fever from serpent rite is explained. Eight petalled lotus is made on a Bhūrja leaf with Rocanā etc., the name is written in the centre and Hamsa is written in the petals. The deity is Hamsa.

118. He explains the twentyninth Yantra effecting discharge from imprisonment. Himam=Sandal. The sixteen petalled lotus is written on a brass platter. In the centre Hrīm is written. In the petals the vowels are written. Thirtytwo petalled lotus encircles it and in the petals the letters Ka to Sa are written. Then a square with Ha and Kṣa written in the quarters and corners. If it is worshipped for a week it causes release from prison.

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121. For the purpose of realizing the efficacy of the above mentioned Yantras, the Mātṛkā, Bhūtalipi or Bhairava should be worshipped. Two of them have already been explained.

122. He explains Bhairava worship.

123. Bhṛgu=Sa Bhayā=Va.

124. Dīrgha Bāla=Vā
Prabhañjana=Ya
Ramā=Śrī

125. Hṛdaya=Namaḥ. The Mantra is—Om Aim Klām Klīm Klūm Hrām Hrīm Hrūm Saḥ Vam obeisance to Mahā-bhairava who redeems (devotees) from calamities who is bound by Aja and Amala (The unborn and the pure) who is the lord of the world, who attracts gold herocally and who removes my poverty".

126. He explains Ṣaḍaṅga. Nanda = Nine. Āśā=Ten.

127. The alternative—Klām Hrām obeisance to the heart Klīm Hrī—Svāhā to the head etc. etc.

128. He explains the Dhyāna. In the Māṇikya pavilion (Ruby set one) in the grove of Pārijāta trees the deity is seated on a gold throne. He should be meditated up on in that manner.

Gāṅgeya Pātra (gold pot) and Vara (boon) in the right hands. The trident and the Ḍamaru in the left hands.

129. Hetayaḥ—weapons *i e.* thunderbolt etc.

130. Maṇḍala=49 days.

131. Edhate=flourishes. These will not be any harassment from the enemy.

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XXI Taraṅga

1-3. I shall now mention the procedure for the daily adoration common to all the deities.

The intelligent devotee gets up in the Brāhma Muhūrta (nearly an hour before drawn) and attends to daily round of duties. He then performs Mantrasnāna (Ritualistic bath uttering Mantras) and wears clean clothes. Thereafter he shall enter the temple and perform the tasks of sweeping etc. The auspicious waving of the light in performed and the Nirmālya (The flowers etc. of the previous day's worship) is removed. The devotee then shall make floral offerings with handfuls of flowers tooth pick twigs and water for rising the mouth.

4. After prostrating he shall sit on a pure seat and remember the preceptor (as Brahmā) with two eyes and arms and seated on a white flower on (his own) head and having delighted face.

5. He shall pouder over identity of the preceptor, god and his soul thinking "I am Brahman of the form of Sat (Existence), even free and free from grief". Thereafter he shall worship him (god).

6-7. *Prayer unto the dear lord.* O primordial Lord, the developed conciousness of the three worlds, O lord of Lakṣmī, O Viṣṇu, at Thy behest alone have I got up now in the morning and for Thy delighted and pleasure conduct the journey of worldly life.

I do know what is my duty but I do not have the inclination to do, I do know what is not to be done but I do not abstain. I am doing as bidden by a divinity that is present in my heart.

8. The scholarly devotee shall submit his prayer unto the lord of his liking through these two prayers. In the place of

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Śrīnātha (Lord of Lakṣmī) and Viṣṇu (O Viṣṇu) he shall substitute words relevant to his own deity.

9. Recollecting the name, attribute etc. of the deity he shall go for his both. Learned men have mentioned two types of bath the internal and the external.

10-11. The devotee remembers the lord resembling crores of suns, having his own ornaments and weapons. The pure current of water flowing from his feet enters his body through the cerebral aperture and washes away his internal sins. Thereby the man becomes free of sins.

12. After performing this rite of internal ablution the intelligent devotee shall take (external) bath in accordance with the injunctions of the Vedas. Within water he shall remember (repeat) the Aghamarṣaṇa Sūkta (*i.e.* Ṛks beginning with Ṛtam Ca Satyam Ca etc.).

13-14. Thereafter the devotee shall perform the rite of Mantrasnāna (Bath by means of Mantras). The procedure is being mentioned now. He performs Prāṇāyāma and perform Ṣaḍaṅga Nyāsa with the Mūla Mantra showing the Mūdra of Aṅkuśa he invokes the holy Tīrthas from the solar disc uttering the following three Mantras. He shall write those three Mantras on the surface of the water.

15-17. The three Mantras are—O Sungod ! All the divine sacred waters of the universe have been touched by your rays. On the basis of this truth, O Divyākara, bestow unto me the holy waters.

O Gangā, Yamunā, Godāvari, Sarasvati, Narmadā, Sindhu and Kāverī be present in this water.

O beautiful goddess, I invoke you here for the purpose of my bath. O Gangā, do come accompanied by all holy Tīrthas. Obeisance be to you.

18-19. Thereafter with the "Vam" Bīja he shall unite those sacred waters with the water on hand (Tank, river etc.). Then the devotee thinks of the spheres of fire, sun and moon. Then he shall inspire the water with that Mantra 12 times. The Avaguṇṭhana (velling) rite shall performed with Hum and the rite of Samrakṣaṇa shall be performed with Astra (Phaṭ) Mantra.

20. The devotee then mentally remembers the deity uttering

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the Mantra to be mentioned presently and bows down to the water after inspiring it eleven times with Mūla Mantra.

21. The waters constitute the basic support of all living beings. Hence they are of the form of Viṣṇu of incomparable splendour and born of him I bow down to them.

22. Remembering the deity and uttering the Mūla Mantra the devotee shall dip himself under water. After getting out of the water he shall sprinkle water seven times and show Kalaśa Mudrā—(waterpot gesture).

23. Uttering the Mūla Mantra and the four Mantras he shall sprink pour water over his body. Those four Mantras pronounced by Śaṅkara (Lord Śiva) are written herein.

24-27. Om Sisṛkṣoḥ etc.—Let the deities of waters sanctify me—the waters that constitute the semen of Prajāpati desirous of creating the universe and that are the mothers of all living beings.

Omalakṣmīm...etc. Let the deities of waters sanctify me—They wash off by mere contact all ill luck and misfortune that stick to all living beings in the form of dirt.

Whatever misfortune there is in my hairs, parting of the hairs, head, forehead, ears and eyes—may the waters dispel. Obeisance to Ye

Let there be longevity, good health, decline in enemie's side, satisfaction, patience, happiness belief in god and learning. Obeisance to Ye.

28. Thereafter the devotee drinks the holy water from the feet of a holy brahmin or the water flowing from Śalagrāma rock, whirls the water from the conch shell three times and sprinkles it on his own head.

29. Thereafter he briefly performs the Tarpaṇa (libation) for the Devas human beings and the manes. After beating and washing the clothes he washes his thighs and wears two clothes (The one round the waist and other as upper garment).

30. If there is no holy Tīrtha near by the devotee takes bath at home in hot water. Only a few selected Mantras need be uttered then in a relevant manner.

31. The devotee takes water in his hands and repeats Aghamarṣaṇa Mantra. If there is any physical in capacity he takes bath with holy ashes, cow dust or metre utterance of Mantras.

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32-33. Then the intelligent devotee performs Ācamana sits on a pedestal and applies Tilaka on twelve parts of the body uttering the twelve names Keśava etc.—The parts are forehead, belly, heart, neck, right side, right shoulder, left side, left shoulder, right ear, left ear, back and hump.

34. Then he makes marks like the following club on the forehead, Sword Nandaka on the chests the conch and the discus on the two arms, the Śārṅga bow and arrow on the head.

35-37. The above mentioned application is for the Vaiṣṇava.

The Śaiva devotee shall make Tripuṇḍra (three parallel lines on the forehead) with the holy ashes of Agnihotra sacrifice and uttering the Mantra "Agni etc.". With the Tryambaka Mantra he shall inspire the Mantra and apply five Tripuṇḍras on forehead, shoulders, belly and chest.

He shall either say obeisance to Tatpuruṣa, Aghora, Sadyojāta, Vāmadeva and Īśāna or utter the Ṛk Mantras for them.

Thereafter he performs Vaidikasandhyā in the manner prescribed in his Śākhā and them performs Mantra Sandhyā.

38-42. After performing Prāṇāyāma and Ṣaḍaṅga Nyāsa the devotee takes some water in his hand. He inspires it three times with the Mūla Mantra and performs three Ācamanas uttering the Mantra.

Again he takes water in his right hand and passes it on to the left and covers it with the right hand. With the water dripping down he wipes his body seven times. He utters the Mūla Mantra and takes the remaining water on the palm of the right hand and takes it near the nose. He is to contemplete that the water passes up through Iḍā, cleanses the sins and turns black and passes out through Piṅgalā. Uttering "Phaṭ" he throws the water scattering on the rock conceived. This is Aghamarṣaṇa (Rubbing off of sins). It removes all sins.

43-48. Then he takes water in the palms cupped together. At the end of the Mūla Mantra he shall repeat the sixteen syllabled Mantra—"Ravimaṇḍalasaṁsthāya Devāyārghyam Kalpayāmi" and offer water libation three times. Meditating upon the deity of his choice as present in the solar disc, with full concentration, he shall repeat the Mūla Mantra and Mantra Gāyatrī hundred and eight times. He shall also offer water libation twenty eight times. After giving water libation to the

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Sungod he shall ritualistically discharge the Tīrtha, bow down to the guardians of the quarters and repeat prayers to the gods. He then goes to the place of sacrifice washes his feet and performs Ācamana. After Homas in the Gārhapatya and other fires and the due performance of Upasthāna (homage) he comes to the temple and duly performs Ācamana.

49-54. *Procedure for Ācamana.* In the Ācamana and Nyāsa etc. the name of the deity is used in the dative case, Praṇava is prefixed and Namaḥ is added in the end.

The following is Vāṣṇova Ācamana :

Uttering Keśava Nārāyana and Mādhava (with dative case etc.) water is sipped with three times. Uttering Govinda and Viṣṇu the hands are washed. The lips are washed uttering Madhusūdana and Trivikrama, the mouth is washed uttering Vāmana and Śrīdhara; the hand is sprinkled with water uttering Hṛṣīkeśa and the feet uttering Padmanābha. Uttering Dāmodara water is sprinkled on the head uttering Damodara.

Saṁkarṣaṇa etc. are used for the Nyāsa on mouth etc. with the fingers for propitiated Vedas etc. as follows :—Obeisance to Samkarṣaṇa—mouth ; to Vāsudeva and Prdyumna—nostrils ; Aniruddha and Puruṣottama—eyes; to Adhokṣaja and Nṛsimha—ears ; to Acyuta—navel ; to Janārdana— ; to Upendra—on the head ; Hari and Viṣṇu—shoulders.

55-57. In the course of the Nyāsa in the mouth and nostrils the thumb and the index finger are used together ; eyes and ears—thumb and ring finger ; in the navel the thumb and the little finger ; in the heart—with the palm ; on the head and shoulders—all the fingers.

The Śaivas are to perform Ācamana three times uttering "Hām Ātma Tattvāya Svāhā", "Hīm Vidyā Tattvāya Svāhā", "Hūm Śiva Tattvāya Svāhā".

The Śāktas are to be perform Ācamana uttering—Aim Ātma Tattvāya Svāhā, Hrīm Vidyā Tattvāya Svāhā and Klīm Śiva Tattvāya Svāhā.

The other rites of washing the hands, Nyāsa etc. should be done without any uttered Mantra.

58-53. After the Ācamana rite the devotee worships the Doorway by means of general Arghya uttering "Om Hraḥ Dvārā Rghyam Sādhayā Mi".

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With the "Phaṭ" Mantra the vessel is washed, with "Namaḥ" it is filled with water. All the Tīrthas are invoked therein and scents etc. are put in, uttering "Om". He then shows "Dhenu" Mudrā and inspires it with Mūla Mantra. This is called the procedure of general Arghya. The concerned deities of the doorway (I-4 to 7) are to be worshipped thus and then the door-keepers are to be worshipped. They are different in regard to the different sects as follows :

The Vaiṣṇava doorkeepers are—Nanda, Sunanda, Caṇḍa, Pracaṇḍa, Bala, Prabala, Balabhadra and Subhadra.

The Śaiva doorkeepers are—Nandin, Mahākāla, Gaṇeśa, Vṛṣabha, Bhṛṅgiriṭi, Skanda, Pārvatīśa and Caṇḍeśvara.

Brāhmī and other mothers are the doorkeepers of Śakti worshippers.

64-66. The doorkeepers of lord Gaṇapati are—Vakratuṇḍa, Ekadaṁṣṭra, Mahodara, Gajānana, Lambodara, Vikaṭa, Vighnarāja and Dhūmrarāja.

The doorkeepers of Tripurā are—Indra, Yama, Varuṇa, Kubera, Īsa, Kṛśānu (fire god), Nirṛti and Vāyu.

After concluding the worship of the doorway thus the devotee shall be able to eradicate the three types of obstacles.

67. He shall eradicate the celestial obstacles through his eye after identifying himself with Śaṅkara, those of heavenly origin through the waters of the Arghya and those of the ground through the hitting with the heel.

68-71. He shall eradicate all the obstacles by repeating the following two Mantras—"Apasarapantu....." May those spirits who dwell on the ground move away; may those spirits who cause obstacles perish at the behest of Śiva. May all evil beings, ghosts etc. go away to all quarters. Without any kindrance from any of them I shall begin my Brahminical duty". Thereafter giving way to those obstacles going away he shall shrink little, his left side and step unto the shrine with his right foot. He shall worship Kṣetrapāla and Vidhāta in the south-west.

72-73. The seats are kept one above the other like this. The Darbhā seat first, the tiger hide over it and silken cloth above all. The devotee offers three Darbhā grasses uttering "Obeisance to Ananta seat" "Obeisance to the seat free from dirt" and "Obeisance to the lotus seat". For his seat the devotee

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shall not take those ones which give discomfort such as wooden ones leaves, bamboos, stone, straw, cowdung cakes, clayey ones etc. of an even level and hard surface.

74. The devotee shall repeat the Mantra "Prithvi Tvayā..." etc. and sit facing either east or the north. He shall adopt one of the following postures—Svastika, Padma or Vīra.

75. The devotee shall keep the five vessels intended for Arghya, Pādya, Ācamanīya, Madhuparka and Punarācamanīya as well as the flowers etc. to his right.

76. To the left he shall keep the waterpot, fan, umbrella, mirror and chowries.

With palm joined in reverence he shall bow down to the preceptors on the left and Gaṇapati on the right.

77-81. He then performs the Nyāsa of Phaṭ on bath the hands and claps the hands thrice. With the thumbs and the index finger joined he makes a loud sound. Then he utters the Sudarśana Mantra for performing the rite of Digbandhana (Binding the quarters). It is the twelve syllabled Mantra—

"Om Namaḥ Sudarśanāya Astrāya Phaṭ"

He then makes a rampart of fire and becomes indefatigable to the spirits.

The intelligent devotee shall than perform Bhūtaśuddhi, Prāṇapratiṣṭhā, and the five types of Nyāsa. Thereafter he shall perform the other Mātṛkā Nyāsas.

The devotee of Śiva performs the Nyāsa of Śrīkaṇṭha etc., the devotee of Viṣṇu that of Keśava; the devout of Gaṇeśa the Nyāsa of Gaṇeśa and others and the devout follower of Śakti performs the Nyāsa of the Śakti Kalās. Those rites are being mentioned respectively along with the Nyāsa of the sages etc.

82-83. The sage shall be Dakṣiṇāmūrti; the metre is Gāyatrī; Ardhādrijāhara is the deity and the application is for the realization of everything. The consonants are the Bījas and their Nyāsa is in the privy; The vowels are Śaktis and their Nyāsa is on the feet. The Ṣaḍaṅga Nyāsa is to be performed by "Hsa" with the six long vowels. Thereafter the devotee shall meditate on Śaṅkara.

84-101. *Dhyāna Verse* (84). The devotee shall resort to the three eyed Lord Śaṅkara of the Ardhanārīśvara form, who holds the noose and the goad in the left hands and the rosary garland

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in the right hands; who has the moon for the crest and whose complexion is red (in the male form) and golden (in the female form).

After meditating thus the devotee performs the Nyāsa of Śambhu and Śakti form in the dative case with Namaḥ added along with Hsau Bīja in the parts mentioned for Mātṛkās—

Om Hsaum Am obeisance to Śrīkaṇṭheśa and Purṇodarī—
on the forehead

Om Hsaum Ām obeisance to Ananteśa and Virajā—
circle of mouth

Om Hsaum Im obeisance to Sūkṣmeśa and Śālmalī—right eye

Om Hsaum Īm obeisance to Trimūrtīśa and Lolākṣī—left eye

Om Hsaum Um obeisance to Amareśa and Vartūlākṣī – right ear

Om Hsaum Ūm obeisance to Ardhīśa and Dīrghaghoṇā—left ear

Om Hsaum Ṛm obeisance to Bhārabhūtīśa and Dīrghamukhī—
right nostril

Om Hsaum Ṛm obeisance to Tithīśa and Gomukhī—left nostril

Om Hsaum Ḷm obeisanee to Sthāṇvīśa and Dīrghajihvā—
right check

Om Hsaum Ḷm obeisance to Hareśa and Kumbhodarī—
left check

Om Hsaum Em obeisance to Jhiṇṭīśa and Ūrdhvokeśī – upper lip

Om Hsaum Aim obeisance to Bhautikeśa and Vikṛtamukhī—
lower lip

Om Hsaum Om obeisaṇce to Sadyojāta and Jvālāmukhī –
upper row of teeth

Om Hsaum Aum obeisance to Anugraheśa and Ulkāmukhī –
lower row of teeth

Om Hsaum Am obeisanee to Akrūreśa and Śrīmukhī - head

Om Hsaum Aḥ obeisance to Mahāseneśa and Vidyāmukhī—
mouth

Om Hsaum Kam obeisance to Krodhīśa and Mahākālī –
Tip of the tongue

Om Hsaum Khām obeisance to Caṇḍeśa and Sarasvātī - neck

Om Hsaum Gam obeisance to Pañcāntakeśa and Sarvasiddhi-
gaurī—right arm pit

Om Hsaum Gham obeisance to Śivottameśa and Trilokyavidyā—
right elbow

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Om Hsaum Ṅam obeiṣance to Ekarudreśa and Mantraśakti—
right wrist
Om Hsaum Cam obeisance to Kūrmeśa and Ātmaśaktí—
root of the finger (right hand)
Om Hsaum Cham obeisance to Ekanetreśa and Bhūtamāṭṛā—
tip of the finger right hand
Om Hsaum Jam obeisance to Caturānaneśa and Lambodarī—
root of the left arm (Arm pit)
Om Hsaum Jham obeisance to Ajeśa and Drāviṇī—left elbow
Om Hsaum Ñam obeisance to Sarveśa and Nāgarī—left wrist
Om Hsaum Ṭam obeisance to Someśa and Khecarī—
root of the finger (right hand)
Om Hsaum Ṭham obeisance to Lāṅgalī and Mañjarī—
tip of the finger left hand
Om Hsaum Ḍam obeisance to Dārakeśa and Rūpiṇī—
root of right foot
Om Hsaum Ḍham obeisance to Ardhanārīśa and Vīriṇī—
right knee
Om Hsaum Ṇam obeisance to Umākānteśa and Kārodarī—
right ankle
Om Hsaum Tam obeisance to Āṣāḍhīśa and Pūtanā—
root of the toe right foot
Om Hsaum Tham obeisance Caṇḍīśa and Bhadrakālī—
tip of the toe right leg
Om Hsaum Dam obeisance to Antrīśa and Yoginī—
root of the left leg
Om Hsaum Dham obeisance to Mīneśa and Śaṅkhinī—left knee
Om Hsaum Nam obeisance to Meśeśa and Tarjanī—left ankle
Om Hsaum Pam obeisance to Lohita and Kālarātri—
root of the toe left foot
Om Hsaum Pham obeisance to Śikhīśa and Kubjina—
tip of the toe left foot
Om Hsaum Bam obeisance to Chāgalaṇḍeśa and Kapardinī—
right side
Om Hsaum Bham obeisance to Dviraṇḍeśa and Vajrā—left side
Om Hsaum Mam obeisance to Mahākāleśa and Jayā—back
Om Hsaum Yam obeisance to Bālīśa and Sumukheśvarī (belly)—
of the nature of skin

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Om Hsaum Ram obeisance to Bhujaṅgeśa and Revatī (of the nature of blood)—heart
Om Hsaum Lam obeisance to Pinākīśa and Mādhavī (of the nature of flesh) right shoulder
Om Hsaum Vam obeisance to Khaḍgīśa and Vāruṇī (of the nature of suet) hump
Om Hsaum Śam obeisance to Bakeśa and Vāyavī (of the nature of bone)—left shoulder
Om Hsaum Ṣam obeisance to Śveteśa and Rakṣovidāriṇī (of the nature of marrow)—from heart to right hand
Om Hsaum Sam obeisance to Bhṛgvīśa and Sahajā (of the nature of semen)—from heart to left hand
Om Hsaum Ham obeisance to Nakulīśa and Lakṣmī (of the nature of vital airs)—from heart to right foot
Om Hsaum Ḷam obeisance to Śiveśa and Vyāpinī (of the nature of Śakti)—from heart to left foot
Om Hsaum Kṣam obeisance to Saṁvartakeśa and Mahāmāyā (of the nature of Krodha)—from heart to head

[When the word Īśā is not specifically included it shall be added to the name of the deity and Namaḥ in the end. In the case of the Nyāsa of the ten letters from Ya—add of the nature of skin, flesh, suet, bone, marrow, semen, vital airs, Śakti and Krodha].

102-104½. In respect to the Mātṛkā of Keśava etc. the sage is Sādhya Nārāyaṇa; the metre is Amṛta Gāyatrī and the deity is Lakṣmī Hari Hrīm, Śrīm and Klīm are to be used one after the other for the purpose of Ṣaḍaṅga Nyāsa.

Dhyāna. I resort to Lakṣmī Hari of the complexion of cloud (male form) and lightning (female form) holding conch, discus, club and lotus in the right hands and waterpot, mirror, lotus and book in the left hands.

After meditating thus he shall begin the Japa with the letters of the alphabets having Hrīm Śrīm and Klīm for Sampuṭa and Om prefixed with the dual dative ending suffixed with Namaḥ. (e.g.) "Om Hrīm Śrīm Klīm Am Klīm Śrīm Hrīm obeisance to Keśava and Kīrti—on the forehead"

The place of Nyāsa is as before in Śrīkaṇṭha Matṛkā and the letters are used in the due order. Hence we give below only the name of the deity - (male) and goddess (female).

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105-116½.

obeisance to Keśava and Kīrti—
„ „ Nārāyaṇa and Kānti
„ „ Mādhava and Tuṣṭi
„ „ Govinda and Puṣṭi
„ „ Viṣṇu and Dhṛti
„ „ Madhusūdana and Śānti
„ „ Ṭrivikrama and Kriyā
„ „ Vāmana and Dayā
„ „ Śrīdhara and Medhā
„ „ Hṛṣīkeśa and Harṣā
„ „ Padmanābha and Śraddhā
„ „ Dāmodara and Lajjā
„ „ Vāsudeva and Lakṣmī
„ „ Saṅkarṣaṇa and Sarasvatī
„ „ Pradyumna and Prīti
„ „ Aniruddha and Rati
„ „ Cakrī and Jayā
„ „ Gadī and Durgā
„ „ Śārṅgī and Prabhā
„ „ Khaḍgī and Satyā
„ „ Śaṅkhī and Caṇḍā
„ „ Halī and Vāṇī
„ „ Musalī and Vilāsinī
„ „ Śūlī and Vijayā
„ „ Pāśī and Virajā
„ „ Aṅkuśī and Viśvā
„ „ Mukunda and Vinadā
„ „ Nandaja and Sunadā
„ „ Nandī and Satyā
„ „ Nara and Ṛddhi
„ „ Narakajit and Samṛddhi
„ „ Hari and Śuddhi
„ „ Kṛṣṇa and Buddhi
„ „ Satya and Bhukti
„ „ Sātvata and Mati
„ „ Sauri and Kṣamā
„ „ Śūra and Ramā
„ „ Janārdana and Umā

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obeisance to Bhūdhara and Kledini
" " Viśvamūrti and Klinnā
" " Vaikuṇṭha and Vasudhā
" " Puruṣottama and Vasudā
" " Balī and Parā
" " Bala and Anujaparāyaṇā
" " Bāla and Sūkṣmā
" " Vṛṣaghna and Sandhyā
" " Vṛṣa and Prajña
" " Hamsa and Prabhā
" " Varāha and Niśā
" " Vimala and Medhā
" " Nṛsiṁha and Vidyutā

The Mātṛkā of Keśava etc. has been explained. The rites regarding the Nyāsas of letter "Ya" etc. as before (See XXI-101).

117-119½. The sage of the Gaṇeśa Mātṛkā Mantra is Gaṇaka; the metre is Nicṛd Gāyatrī and the deity is Śakti Vināyaka.

The Ṣaḍaṅga Nyāsa is to be performed with letter Ga with the six long vowels. Then the devotee should meditate upon the elephant faced lord.

Dhyāna. I resort to three eyed Gaṇapati of red complexion who holds in his right hand the goad and the boon and in his left hand the trident and the Abhaya gesture and who is embraced by his beloved having red lotus in her hand.

After meditating thus he shall perform the Nyāsa rite of the following deities with the letters of the alphabet and the lords on own Bīja (*i.e.* Gam). The places of Nyāsa are as before. Here we give the deities only.

Om Gamam obeisance to Vighneśa and Hrī on the forehead
" " " " Vighnarāja and Śrī Similarly as:
" " " " Vināyaka and Puṣṭi
" " " " Śivottama and Śānti
" " " " Vighnakṛt and Svasti
" " " " Vighnahartā and Sarasvatī
" " " " Gaṇa and Svāhā
" " " " Ekadanta and Sumedhā
" " " " Dvidanta and Kānti
" " " " Gajavaktra and Kāminī

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Om Gamam obeisance to Nirañjana and Mohinī
„ „ „ „ Kapardī and Naṭī
„ „ „ „ Dīrghajihva and Pārvatī
„ „ „ „ Śaṅkukarṇa and Jvālinī
„ „ „ „ Vṛṣabhadhvaja and Nandā
„ „ „ „ Gaṇanāyaka and Sureśī
„ „ „ „ Gajendra and Kāmarūpiṇī
„ „ „ „ Sūpakarṇa and Umā
„ „ „ „ Trilocana and Tejavatī
„ „ „ „ Lambodara and Satyā
„ „ „ „ Mahānanda and Vighneśī
„ „ „ „ Caturmūrti and Surūpiṇī
„ „ „ „ Sadāśiva and Kāmadā
„ „ „ „ Āmoda and Madajihvā
„ „ „ „ Durmukha and Bhūtī
„ „ „ „ Sumukha and Bhautikā
„ „ „ „ Pramoda and Sitā
„ „ „ „ Ekapāda and Ramā
„ „ „ „ Dvijihva and Mahiṣī
„ „ „ „ Śūra and Bhañjinī
„ „ „ „ Vīra and Vikarṇā
„ „ „ „ Ṣaṇmukha and Bhrukuṭī
„ „ „ „ Varada and Lajjā
„ „ „ „ Vāmadeva and Dīrghaghoṇā
„ „ „ „ Vakratuṇḍa and Dhanurdharā
„ „ „ „ Dvirada and Yāminī
„ „ „ „ Senānī and Rātri
„ „ „ „ Kāmāndha and Grāmaṇī
„ „ „ „ Matta and Śaśiprabhā
„ „ „ „ Vimatta and Lolalocanā
„ „ „ „ Mattavāhana and Cañcalā
„ „ „ „ Jaṭī and Dīpti
„ „ „ „ Muṇḍī and Subhagā
„ „ „ „ Khaḍgī and Durbhagā
„ „ „ „ Vareṇya and Śivā
„ „ „ „ Vṛṣaketana and Bhagā
„ „ „ „ Bhaktapriya and Bhaginī
„ „ „ „ Gaṇeśa and Bhoginī

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Om Gamam obeisanee to Meghanāda and Subhagā
" " " " Vyāsī and Kālarātri
" " " " Gaṇeśvara and Kālikā

This is called Vighneśa Mātṛkā.

As before "of the nature of skin" etc. in regard to the Nyāsas of "Ya" etc. should be added duly.

134-137. The sage of Kalāyuk Mātṛkās is Prajāyati; the metre is Gāyatrī and the deity is Śāradā.

The Ṣaḍaṅga Nyāsa is to be performed with Om sandwiched between the short and long vowels.

Dhyāna Verse—"In resort to Śāradā who holds in her (five) right hands conch, axe, skull, rosary garland and Ambrosia pot and in her left hands discus, lotus, book and trident, who has three eyes whose five faces are white, yellow, black, white and red in colour and whose complexion is similar in splandour to the Moon.

After meditating thus the devotee performs the Nyāsas with Om the name of the deity in the dative case and Namaḥ added in the end. The places of Nyāsa are as before.

138. (e.g.) Om Am obeisenee to Nivṛtti—in the forehead Similarly—to the following also

such as Pratiṣṭhā, Vidyā, Śānti, Indhikā, Dīpikā, Recikā, Mocikā, Parābhidhā, Sūkṣmā, Sūkṣmāmṛtā, Jñānāmṛtā, Āpyāyanī, Vyāpinī, Vyomarūpā, Anantā, Sṛṣṭi, Ṛuddhikā, Smṛti, Medhā, Kānti, Lakṣmī, Dyuti, Sthirā, Sthiti, Siddhi, Jarā, Pālinī, Kṣānti, Īśvarikā, Rati, Kāmikā, Varadā, Āhlādinī, Prīti, Dīrghā, Tīkṣṇā, Raudrī, Bhayā, Nidrā, Tandrikā, Kṣudhā, Krodhinī, Kriyā, Utkārī. Samṛtyukā, Pātā, Śvetā, Aruṇā, Asitā and Anantā.

143. Thus the Kalā Mātṛkā has been explained. That should be made use of by the devotee thereof. Afterwards he shall perform the rites of Nyāsa of his own Mūla Mantra as mentioned in the Kalpa texts.

144. The Nyāsa of the sage is on the head, that of the metre in the mouth and that of the deity in the heart. The Nyāsa of the Bīja is on the privy, that of the Śakti in the feet and the Aṅgas in the hands.

145. In the fingers beginning with the thumb and in the palms as well as on the backs of the hands when Nyāsa is

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performed the devotee shall say obeisance to the thumbs, obeisance to the index fingers etc.

146-152. The Nyāsa of the Aṅgas shall be performed in heart etc. alongwith their Jātis alongwith their respective Mudrās. The said Jātis are now mentioned.

(1) obeisance to the heart, (2) Svāhā unto the head, (3) Vaṣaṭ unto the tuft, (4) Hum to the armour, (5) Vauṣaṭ unto the three eyes and (6) Phaṭ to the Astra—these six are called Jātis.

In the case of two eyed deities the devotee utters "Vauṣaṭ unto the two eyes".

In those cases where the Nyāsas are of five Aṅgas the "Netras (eyes)" are omitted.

Now the Mudrās are mentioned in regard to the Aṅgas.

(*Viṣṇu Mudrās*). The Nyāsas on the heart and the head are performed with the four fingers except the thumb spread out. The fist without the thumb is used for the Nyāsa on the tuft. The ten fingers stroking from the shoulder to the navel constitute the Mudrā for the armour. In the case of three eyed deities three fingers, and in the case of two eyed deities, two fingers (beginning with index finger) for the Nyāsa on eyes. The Astra Mudrā is as follows:—The intelligent devotee spreads both the palms and claps thrice. Then he snaps with the index finger and thumb. Then he shows the gesture of covering himself from all quarters. Thus the Aṅga Mudrās of Śrī Viṣṇu are explained.

153-157. (*Śakti-Aṅga-Mudrās*). The index finger and two other fingers (middle and the ring) for heart, index and middle for head, the thumb alone for the tuft, ten fingers for armour, like the heart for the eyes as well, and the Astra as in the case of Viṣṇu—These are the Mudrās in regard to the Nyāsa of Aṅgas for Śakti worship.

(*Śiva-Ṣaḍaṅga-Mudrās*). The Nyāsa in the heart is with the Mudrā—the fists without thumbs are joined together and placed in the heart, the Nyāsa on the head is performed with fists without the index finger and the thumb. They are placed on the head; the Nyāsa for the tuft is performed with the fists without small finger and the thumb; that for armour with fists without thumb and the index finger stroking from shoulder to heart; that for the eyes the three fingers (index middle and ring) and the clapping of the palms for Astra rite.

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These are Śiva-Mudrās for Aṅga Nyāsa.

Thereafter the devotee performs Varṇa Nyāsa.

The Mantras cannot yield benefits adequately even after Japas. They may even create obstacles without the performance of the Nyāsas.

158-159. In order to perform the Nyāsas of the deities of the pedestal the devotee conceives the pedestal in his own body. He performs the Nyāsa of Maṇḍūka in Mūlādhāra, of Kālāgni Rudra in Svādhiṣṭhāna, of Kacchapa in the navel and all the Pīṭhas beginning with Ādhāraśakti and ending with Hemapīṭha, in the heart.

160. The Nyāsa of Dharma, Jñāna, Vairāgya and Aiśvarya is to be performed respectively in right shoulder, left shoulder, left thigh and right thigh.

161. The Nyāsa of Adharma, Ajñāna, Avairāgya and Anaiśvarya is to be performed respectively in mouth, left side, navel and right side.

The Nyāsa of everything beginning with Ananta and ending with Padma (*i.e.* Ananta, Ānandamaya Kandā, Samvinnāla, Prakṛti Maya Patra, Vikāramaya Kesara, and Ratnamaya Pañcāśadbījāḍhyā Karṇikā) is to be performed in the heart.

162-165. The Nyāsa of the twelve Kalās of the solar disc is to be performed on the Padma and so also that of the 16 Kalās of the moon and 10 Kalās of the fire god uttering the letters of the alphabet.

Thereafter the Nyāsa of the three Guṇas beginning with Sattva is to be performed with the first letters of the name concerned.

Then the Nyāsa of Maya Tattva, Kalātattva, Vidyatattva and Pratattva should be performed with the first letter concerned.

Thereafter the Nyāsa of the Śaktis of the pedestal shall be performed and then that of the Pīṭha Mantra in accordance with the injunctions in the Kalpa texts.

The deities Ananta etc. have the Ādhāra base as mentioned by early Ācāryas in this manner, the latter one is the basis for the previous one.

166. In this manner the devotee has to meditate upon the deity of his choice in the pedestal in the form of the physical

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body itself. He has to show the Mudrās (gestures) relevant for the occasion and perform mental adoration.

167-168. Then the devotee worships the deity with concentration uttering this Mantra—"Svāgatam etc. etc.—Welcome of lord of the gods, Keśava, be near me. Accept my mental adoration conceiving it to be real". In the place of Keśava the name of other deities can be uttered to suit the occasion.

169-170. The learned devotee remains for a moment with all his attention centred round his deity after mental adoration. Then he utters Mūla Mantra hundred and eight times.

After dedicating the Japa to the deity he places excellent Arghya in front for the purpose of external worship the procedure of which is being explained now (next Taraṅga).

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COMMENTARY

XXI Taraṅga

1-3. The author has already explained the various Mantras. He has analysed and explored all the Yantras reviewing them on the basis of the different types of desires for the realization of which they are intended. Now he begins the explanation of the details of the procedure of the worship common to all deities.

4-7. He who has two arms and two eyes.

8. In place of "Śrīnātha, Viśṇo" "Viśveśa Śambho" is used by a Śaivaite devotee and "Bhavāni Durge" by a devotee of Mother Divine.

10. He explains the internal ablution.

12. Vedoktamārgataḥ - in accordance with the injunctions laid down in his own Śākhā. He has not given the details because they are different for the persons subscribing to the different Śākhās.

Aghamarṣaṇa Sūkta—The collection of Ṛks beginning with "Ṛtam Ca Satyam Ca" etc.

This Sūkta (hymn) has for its mètre Anuṣṭup and the deity thereof is one whose existence and activity are seen—(waters).

14. Sṛṇi Mudrā—The gesture of goad already explained.

15-17. The three Ślokas beginning with Brahmāṇḍa etc. are taken from the Purāṇas. They are the Mantras for invoking the Tīrthas.

18. Glauḥ—moon.

19. With that Mantra – *i.e.* the Bīja Vam. Kavacena—with the Bīja - Hum. Astreṇa – with the Mantra—Astra.

20-26. Iśavāram=for eleven times. Vakṣyamāṇena – that is about to be said *i.e.* Verse 21. Devatākṛtim—the form of the deity mentioned in the Dhyāna Verse. Kam=Head. Kalaśa Mudrayā—with the gesture of "Waterpot". The gesture of "Waterpot" is with the pair of hands the palms whereof are having wide spreads fists".

29-30. He shall briefly offer water libation to the gods, human beings and the manes—

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It is as below:—(a) May the gods beginning with Brahmā be propitiated, (b) May the human beings beginning with Sanaka be propitiated, (c)(i) May the Manes beginning with Kavyavāḍanala be propitiated, (ii) May the Manes of our family worthy of being offered libations be pleased. This is called "briefly offering libation"

Sakthinī - the two thighs.

31. Akṣama—in capacitated through sickness etc.

34. Nandaka is the sword.

35. The Śaiva devotee utters the Mantra Agni Riti Bhasma etc. The full Mantra is :

"Agniriti Bhasma, Vāyuriti Bhasma, Jalamiti Bhasma, Sthalamiti Bhasma, Vyometi Bhasma, Sarvam Ha Vā Idam Bhasma, Mana Etāni Cakṣūmṣī Tasmād Vratam Etat Pāśupatam Yad Bhasmanāṅgāni Samspṛśet".

36. Then he shall inspire the Bhasma (ashes) with the Mantra "Trayambakam Yajāmahe" etc. and apply it on the forehead etc. uttering the names Tatpuruṣa etc. and make five separate Tripuṇḍrakas (Three horizontal parallel lines).

As—(a) obeisance to Tatpuruṣa—on the forehead,

(b) obeisance to Aghora—right shoulder,

(c) obeisance to Sadyojāta – left shoulder,

(d) obeisance to Vāmadeva—belly,

(e) obeisance to Īśāna --chest.

Or in place of the names Tatpuruṣa etc. the Mantras

(a) Tatpuruṣāya Vidmahe etc.

(b) Aghorebhyaḥ etc.

(c) Sadyojātam Prapadyāmi etc.

(d) Vāmadevāya Namaḥ etc. and

(e) Īśānaḥ Sarva Vidyānām etc. should be used for applying Tripuṇḍrakas.

38-41. He explains Mantra Sandhyā.

42. Bhiduropale – In the adamantine rock. He shall pour the water defiled by sins. This is Aghamarṣaṇa.

43-45. Uttering the Mūla Mantra he shall repeat the sixteen syllabled Mantra—

"I offer Arghya to the deity stationed in the solar disc" and offer the Arghya.

46-47. Scattering water with Saṁhāra Mudrā—The two

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hands are joined together with the palms away from each other. Then the fingers are clasped together inter locking one another. Then the hands are turned so that the palms shall face each other. This is Saṁhāra Mudrā.

48. If there is Agnihotra as well as the sacred five Āvasathya, the devotee shall perform Homa therein and perform Upasthāna and thereafter come to the shrine and perform Vaiṣṇava Ācamana.

49-50. He mentions the same. The devotee sips water three times uttering (1) obeisance to Keśava, (2) obeisance to Nārāyaṇa, (2) obeisance to Mādhava.

Then he washes the hands uttering "obeisance to Govinda, obeisance to Viṣṇu", washes the lips uttering obeisance to Madhusūdana, obeisance to Vāmana, then he washes the mouth uttering "obeisance to Śrīdhara", washes the right hand uttering "obeisance to Hṛiṣīkeśa" and the feet uttering "obeisance to Padmanābha".

51-52. He sprinkles waters over the head uttering "obeisance to Dāmodara". Then he touches the various parts of the body uttering "obeisance to....." Saṁkarṣaṇa—mouth; Vāsudeva—Pradyumna – nostrils; with thumb and index finger; Aniruddha—Puruṣottama eyes.

53-55. Adhokṣaja—Nṛsimha—ears; with thumb and ring finger; Acyuta – navel (thumb and small finger).

56-57. The Nyāsa in the heart is with the palm uttering "obeisance to Janārdana"; in the head uttering obeisance to Upendra; to Hari and to Kṛṣṇa when the devotee touches the shoulders. This is Vaiṣṇava Ācamana. He explains Śaiva Ācamana.

The devotee utters Hām Svāhā unto the Ātma Tattva; Hīm Svāhā unto the Vidyā Tattva; Hūm Svāhā unto Śiva Tattva and sips water thrice. The rites beginning with washing the hands and ending with touching the devotee performs silently but touching with the respective fingers.

Thus Śaiva Ācamana.

In the rites of the devotee of Śakti, instead of Hām etc. the Vāgbīja is used.

58. He explains the general Arghya

Tāra=Om

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Kham = Ha

Vahnisargāḍhya=having Ra and Ḥ Hence Hraḥ

59. Nigamādinā—with Praṇava.

60. The devotee says Arghyam Sādhayāmi uttering Om Hraḥ; washes the pot saying "Phaṭ" fills it with water uttering "Namaḥ"; invokes the Tīrthas uttering "Gaṅge Ca" etc. puts scents and flowers therein uttering "Om" shows Dhenumudrā and inspires it with the Mūla Mantra eight times. This is the procedure for the general Arghya.

Tena = with that *i.e.* the Arghya water.

Uktāḥ—Already said *i.e.* in the I Taraṅga.

Dvāradevatāḥ —(namely) Gaṇeśa, Mahālakṣmī, Sarasvati, Vighna, Kṣetrapāla, Gaṅgā, Yamunā, Dhātā, Vidhātā, Śaṅkhanidhi and Padmanidhi.

In their befitting place they shall be worshipped and then the doorkeepers presently to be mentioned should be adored.

61-63. He enumerates the Vaiṣṇava doorkeepers—Nanda etc. He enumerates Śaiva doorkeepers - Nandi Saṁjña etc.

The mothers Brāhmī etc. are mentioned before as the doorkeepers of Śakti.

64-65. He enumerates the doorkeepers of Gaṇeśa —Vakra etc.

66. Tridhā—Of three types *i.e.* those that are in heaven, atmosphere and the ground.

67-69. With the Arghya waters of the general type he shall eradicate the hurdles in the atmosphere.

70-71. Viniryatām = of those hurdles who go out of the house—To give way to them he shrinks his left side slightly and enters the house with the right foot.

72. He shall place three Dharbhas uttering "obeisance to Ananta seat" "obeisance to Vimala seat" and "obeisance to Padma seat" over the Dharbha seat, tiger skin seat and side silk cloth placed are above the other.

73. Ādhidam—giving mental anguish.

74-75. Prāgudagvā – facing east or north. Pāthoja=Lotus He shall sit in one of these postures viz. Svastika, Padma or Vīra. The definition of Svastika posture :—

Both the soles are kept fitted into the middle of the knee and thigh. The Yogi then sits with the body straight. This is called Svastika.

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The definition of Padma posture :

Both the soles are kept perfectly above the thighs. The toes are held with the hands adversely. (right toe with the left hand and vice versa). This is called Padmāsana. It is very pleasing to the Yogis. Since the author uses the phrase "pleasing to the Yogis" the holding of the toes with the hands should be construed as a part of Yogic practice. In regard to Japa etc. the mere placing of the soles over the thighs alone forms the Padmāsana.

The definition of Vīrāsana is as follows :

"One foot is kept below and the other is placed above the thigh. The Yogi then sits straight. This is called Vīrāsana"—Śāradātilaka. It is implied through the word "Ādi" that the thighs mentioned for "Ṣaṭkarma" such as Śānti, Vaśīkaraṇa etc. should also be kept.

76. The preceptors on the left and Gaṇeśa on the right.

77. After the Nyāsa of the Astra on the hands, the devotee claps the hands three times above and then makes snapping sound with the thumb and the index finger. Thereafter he utters the Sudarśana Mantra and performs Digbandhana (gesture of binding himself from all quarters).

78-79. He explains Sudarśana Mantra

"Om Namaḥ Sudarśanāya – Astrāya Phaṭ"

80. Pañcadhā Mātṛkāsthiti—the five types of Mātṛkā Nyāsa (Nyāsa of letters of the alphabet) Sṛṣṭi, Sthiti, Samhāra, Sṛṣṭi and Sthiti as mentioned in I Taraṅga. Anyān = others Śrīkaṇṭha etc.

81. Tatsevī—one who worships Gaṇeśa.

84. *Dhyāna Verse*. The noose and the goad in the left hands. The portion of Hara is red in lustre. The portion of the goddess is gold complexioned.

85. Mātṛkāsthale – in the part assigned to the letters *i.e.* forehead etc. as mentioned before (I-89 et sq).

87-87. The application is—

Hsaum Am obeisance to Śrīkaṇṭheśa and Pūrṇodarī—on the forehead.

Hsaum Ām obeisance to Ananteśa and Virajā – in the circular portion of the mouth etc. etc.

89. Sadya—Sadyojāta.

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100. When the names Śrīkaṇṭha Ananta, Trimūṛti etc. are mentioned, the name Īśa is omitted in some places. That has to be used when actually the Nyāsa is performed. Dative dual is to be used after the names of the Śaktis such as Pūrṇodarī etc.

Hṛt=Namaḥ

101. While performing the Nyāsas of the letters beginning with "Ya" the words Tvak (skin) etc should be used in the beginning and "Ātmabhyām Namaḥ" in the end.

e.g. "Hsaum Yam obeisance to Bālīśa and Sumukheśvarī of the nature of skin"—in the heart.

"Hsaum Ram obeisance to Bhujaṅgeśa and Revatī of the nature of blood"—on the right shoulder etc. etc.

102. He explains the Mātṛkā Nyāsa of Keśava etc.

103-104. He explains Ṣaḍaṅga Nyāsa—

Hrīm—heart ; Śrīm - head ; Klīm—tuft ;
Hrīm—armour ; Śrīm—eyes ; Klīm—Astra.

He explains Dhyāna—

Śaṅkha etc. in the right hands. Kumbha etc. in the left hands. The portion of Hari is cloud-lustred Capalā=lightning. The portion of Lakṣmī is resembling it in lustre.

105. Bhyām (Dative dual case ending) is at the end of the names of Viṣṇu and Śakti. The word Namaḥ is used in the end. Om is used in the beginning.

(e.g.) "Om Hrīm Śrīm Klīm Am Klīm Śrīm Hrīm obeisance to Keśava and Kīrti" etc. etc.

117. The performance of Nyāsa with "Ya" etc. as before.

(e.g.) Om Hrīm Śrīm Klīm Yam Klīm Śrīm Hrīm obeisance to Puruṣottama and Vasudā of the nature of skin—in the heart etc. etc.

Gaṇeśa Mātṛkā is explained.

118. He explains Ṣaḍaṅga. Smṛtyā—with Ga having a long vowel. Hence Gām, Gīm, Gūm, Gaim, Gaum and Gaḥ.

119. He explains Dhyāna—

Guṇa=Trident. The goad and boon in the right hands.

120-132. His own Bīja (Ga) and the letters are used for Nyāsa e.g. Gam Am obeisance to Vighneśa and Hrī etc.

133. Tvagādiyoga - Gam Yam obeisance to Jaṭi and Dīpti of the nature of skin etc.

135-142. He explains the Ṣaḍaṅga of Kālāmātṛkā—

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Am Om Ām—heart; Im Om Īm—head;
Um Om Ūm—tuft; Em Om Aim - armour;
Om Om Aum—eyes; Am Om Aḥ - Astra.

He explains Dhyāna Śaṅkha etc. conch, axe, skull, rosary and Ambrosia pot in the right hands. The others in the left hands. In the middle—east-south-west-north the faces are respectively white, yellow, black, white and red in colour.

Om is used in the beginning.

e.g. Om Am obeisance to Nivṛtti etc.

146-148. The Nyāsa should be performed with the Aṅgas along with the respective Jātīs and Mudrās. Those Mudrās and Jātis are being mentioned.

149-152. He explains the Aṅga Mudrās of Viṣṇu. In the heart and head the four fingers beginning with the index finger.

He explains Śakti's Ṣaḍaṅga Mudrās—Hṛdi etc.

153. Ke—on the head.

154. Astram Pūrvam—The Astra is to be performed as before—just like that of Viṣṇu.

He explains Śivas Ṣaḍaṅga Mudrās.

155-156. The fists are such as to be without the index fingers and the thumbs—on the head. The fists without thumbs—on the tuft. The fists without thumbs and index finger—for armour.

Talāsphoṭa clapping with the palms.

157. Without Nyāsa the Mantras are fruitless as well as creators of obstacles. Hence the devotee shall perform the Varṇādi Nyāsa of the Mūla Mantra.

158. He explains Pīṭha Nyāsa.

159. It is in the heart that the Nyāsa of these is to be performed:—Ādhāraśakti, Kūrma, Ananta, Pṛthivī, Sāgara, Ratnadvīpa, Prāsāda Hema Pīṭha etc.

160. In the right shoulder etc. Dharma etc. the feet of the pedestal.

They are of the forms of Vṛṣa, Kesari, Bhūta and Gaja.

161. In mouth etc. Adharma etc. the limbs of the pedestal. They too are of the forms of Vṛṣa etc. Itaḥ—form Ananta. Ambujam—Lotus.

162. Teṣu—In Sun etc. The Kalās of the Sun etc. with the letters in the beginning.

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Kam Bhaṁ obeisance to Tapinī and so on 12 Kalās of the Sun.

Am obeisance to Amṛtā and so on 16 Kalās of tha Moon.

Yam obeisance to Dhūmrārcis and so on 10 Kalās of the fire god.

With the initial letters of the names. Hence Sam obeisance to Sattva etc.

163-164. Ātmatrayam. The three Ātmans Ādayaḥ—the letters A, U and Ma.

Hence Am obeisance to Ātman

Um ,, ,, Antarātman

Mam ,, ,, Paramātman

Turyam ,, ,, Jñānātman

Parādikam—Hrīm in the beginning.

168-169. Ūha guessing is regard to the other deities Śaṅkara Pārvatī etc.

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XXII Taraṅga

1. In front of him on the left side the devotee draws the mystic diagram (Yantra) as follows:—A triangle with the angular point pointing upwards surrounded by a hexagonal figure (Two triangles cutting each other) round which there is a circle and enveloping all these, is the Bhūpura (square). Then he performs the rite of Stambhana (stunning) by showing the Śaṅkha Mudrā.

2-4. He shall then worship the Ṣaḍaṅgas in the south-east etc. with flowers and raw rice grains. The Ādhāra Pātra (the basic vessel) is then washed uttering "Phaṭ". Then the 24 syllabled Mantra "Mam Vahnimaṇḍalāya Daśakalātmane Amukārghya Pātrāsanāya Namaḥ" is uttered and the vessel is placed on the triangle. Beginning with the eastern side of the vessel the ten Kalās of the fire god are to be worshipped in the basic vessel.

5-7. Then the devotee utters the Mantra "Om Klīm Mahājalacarāya Hum Phaṭ Svāhā Pāñcajanāya Namaḥ" of twenty syllabled and washes the conch. Then he utters the following 23 syllabled Mantra—"Am Sūryamaṇḍalāya Dvādaśakalātmane Amukārghya Pātrāya Namaḥ". This is the Mantra for placing the conch on the basic vessel.

8-11. Then the devotee worships the twelve Kalās of the Sungod over the conch. Thereafter he shall repeat the letters of the alphabet in the reverse order and also the Mūla Mantra in a similar manner and fill the conch with wates. Thereafter he shall adore the Arghya with red flowers sandal etc. uttering the following Mantra:—"Om Somamaṇḍalāya Ṣoḍaśakalātmane Amukārghyāmṛtāya Namaḥ". Then the sixteen Kalās of the moon Amṛtā, Mānadā etc. are to be worshipped.

Thereafter uttering the Mantras (mentioned before viz. Gaṅge

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Ca Yamune etc.) he shall invoke the Tīrthas therein and show the Sṛṇi Mudrā. The deity of his choice also is invoked from his heart as well as from the solar disc. The devotee then touches the water with the mind in full concentration and repeats the Mūla Mantra eight times.

12-20. After performing the Aṅga Nyāsa in the water the devotee worship it with the Mantra "Namaḥ". He shall repeats the Mūla Mantra hundred and eight times performing the Chādana (covering) rite by the Mudrā of Matsya (fish).

The Saṁrakṣaṇa (protecting) rite is performed with the Astra Mantra (Phaṭ) and by showing Choṭikā Mudrā. Then the Avaguṇṭhana (veiling) rite is performed with the Varma Mantra (Hum) and showing Avaguṇṭhinī Mudrā.

Thereafter Amṛtīkaraṇa (Nectaresing) rite is performed with the Bīja of Amṛta (*i.e.* Vam) showing Gomudrā. Then Sanniro-dhana (Obstructing) rite is performed by showing Samrodhinī Mudrā and thereafter the three Mudrās of Śaṅkha, Musala and and Cakra are shown. The Paramīkaraṇa (Perfecting) rite is performed with Mahāmudrā and Yonimudrā is shown.

While practising a Kṛṣṇa Mantra the Mudrā of Gālinī is to be shown and in regard to Rāma Mantra the Mudrā of Garuḍa is to be shown.

From the conch, the Prokṣaṇī vessel on the right is filled with water and Arghya water is also poured therein. With water therefrom the devotee sprinkles water over his body three times. Repeating the Mūla Mantra and Gāyatrī he shall sprinkle the articles of worship too.

The vessels of Pādya and Ācamana are to be placed on the north of Arghya vessel.

Thus the procedure of offering Arghya common to all deities has been explained by me. Excepting in the case of Śaṅkara and Sungod, in all other cases the conch is recommended for Arghya.

The vessel for Pādya etc. can be made of gold, silver, copper, brass, wood, clay, conch or the leaves of Palāśa and lotus. If the devotee cannot afford costly materials he can use vessels of other sorts too.

21-25. The intelligent devotee then performs Antaryāga (Internal Sacrifice) in the pedestal in the form of his own body.

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He shall worship Maṇḍūka and other deities in the places mentioned at the time of Pīṭha Nyāsa with those ancillary rites of services such as offering scent etc. with the Mantras upto that of the pedestal. He shall worship the deity of his choice in the heart.

Then he raises the Kuṇḍalinī and takes it to the greatest absolute stationed in the cerebral aperture. He shall propitiate the deity of his choice by means of the nectarine flow thereform. After the Japa, Nivedya (mentally) is offered. He shall then put five handfuls of flowers on the body on the head, heart, feet and the privy. After concluding the Antaryāga thus he shall perform the external worship. The religious student, the Vānaprastha (the retired man) and the recluse shall perform only the Antaryāga but the householder shall perform both, Antaryāga and Bahiryāga.

26-34. *Bahiryāga.* Thereafter the devotee with single-minded concentration shall pour a little of Arghya water into the Vardhanī vessel. Uttering Mūla Mantra he shall perform Prāṇāyāma and bow down to the group of preceptors on the left and Gaṇeśa on the right and afterwards perform the worship of the pedestal. The Yantra can be made of gold or other metals or shall be written with Sandal paste. He shall worship the deities beginning with Maṇḍūka and ending with Paratattva. The Śaktis of the pedestal are to be worshipped in the quarters and in the centre.

In regard to the worship of Viṣṇu and Lakṣmī the deity after Dharā (Earth) shall be Kṣīrasāgara (Milk ocean); Ikṣusindhu (ocean of sugarcane) juice in regard to the worship of Gaṇeśa and Amṛtasāgara (ocean of Ambrosia) in regard to the worship of other deities.

Dharma and others are to be worshipped in the corners south-east, south-west, north-west and north-east. The negative ones (Adharma etc.) are to be worshipped in the east, south, west and north.

While worshipping Dharma etc. and also during the Āvaraṇa Pūjā the east is supposed to be the place in front of the worshipper and while worshipping Indra and others the east etc. are in accordance with the actual fact.

The Śaktis of the pedestal are to be conceived as wearing

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white, black, pink, yellow, dark coloured, red, white, black and red garments and showing Abhaya Mantra.

The devotee shall perform regular daily worship in Śālagrāma, jewels, mystic diagrams, or in images made of metals like gold after their due consecration.

The image for domestic worship shall be of any size between a thumb and a Vitasti (distance between extended thumb and index finger). No image should be used for worship if it is burnt, broken or crooked. The image with the eyes looking up or down also should not be worshipped. The Liṅga used for daily worship shall have all the requisite characteristics.

The devotee shall perform the Āvāhana (invocation) rite therein.

35-36. The following rite is called Āvāhana. The devotee utters the Mūla Mantra and imaginatively takes the cluster of flowers from the heart upwards through the Suṣumnā vessel and takes it through the nasal passage of the deity of his choice stationed in the cerebral aperture. He then places it in the Mātṛkā Yantra and deposits the handful cluster of flowers on the image

36-38. Either in the Śālagrāma or in a duly installed image the rite of Āvāhana and Visarjana (ritualistic dismissal) are not performed.

While performing the ancillary rites of services like Āvāhana etc. the devotee recites the Ślokas uttered by Śambhu.

e.g. Ātmasaṁstham etc.—"O great Lord you are stationed in the Ātman. You are unborn and pure. Like the Havya offering in the Araṇī (the piece of wood from which the sacred fire is kindled by attrition) I invoke you in the image".

39-42. *Pañcāyatana Worship*. The worship of five deities. If Viṣṇu is worshipped in the middle the other deities are to be worshipped in the following order in the south-east, south-west, north-west and north-east - Gaṇeśa, Ravi, Bhavānī and Śiva.

If Gaṇeśa is in the middle the others in this order—Śiva, Bhavānī, Ravi and Viṣṇu.

If Ravi is in the middle the others in this order—Gaṇeśa, Viṣṇu, Bhavānī and Śiva.

If Bhavānī is in the middle the others in this order—Śiva, Gaṇeśa, Ravi and Viṣṇu.

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If Śiva is in the middle the others in this order – Ravi, Gaṇeśa, Bhavānī and Viṣṇu.

The worship at the outset is that of the deity in the middle. Then the worship begins with Gaṇeśa and proceeds clockwise.

If Gaṇeśa is in the middle the worship of the others starts with that of Ravi.

43-45. Here learned men have laid down that the worship is "Kāṇḍānusamaya" *i.e.* The deities are worshipped one after the other

After performing the rite of Āvāhana thus and showing the Āvāhinī Mudrā, the devotee utters the Mūla Mantra and recites the verse:— 'Tavēyam..... This is the image of your greatness O Lord, you are omnipresent and have been attracted hither by devotion and love. On this image I instal you like a lamp".

In the Ślokas for Āvāhana etc. the necessary grammatical changes should be made while worshipping Bhavānī and others.

46-49. The rites of Āsana (offering seat) and Upaveśana (making the deity sit). The devotee shall perform these rites by uttering the Mūla Mantra and the concerned Śloka.

"O lord, you are the Immanent soul within everyone. So you stationed in your own Ātman I offer the purest and most auspicious Āsana consisting of all Bījas".

"O lord, O immutable imperishable Being, be seated comfortably in this excellent seat. O lord, be stabilised O great lord be pleased".

After repeating the Mūla Mantra the devotee shall recite the Śloka—"O lord of the Devas, O excellent lord, the power of your image cannot belong to anyone else, you are eager to bless your devotees Be pleased to extend your presence therein".

By this be performs the rite of Sannidhāna (establishing the presence). He shows the Sannidhāna Mudrā.

50-52. Reciting the Śloka and repeating the Mūla Mantra the devotee shall perform the rite of Sannirodhana (obstructing) "O Father, O Preceptor, O ocean of sympathy, O sea of good qualities, O lord of the gods, at your own behest I obstruct you who are pleased with the bliss of Ātman. He then shows the Mudrā of Sannirodhana.

Then he repeats the Mūla Mantra and recites the Śloka— "Due to ignorance, mental deficiency, inadequacy of the

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materials etc. the rite may be incomplete, still be pleased to be face to face". Thereafter he shows the Mudrā and performs the rite of Sammukhīkaraṇa.

53-54 By means of the Mūla Mantra and the Śloka the devotee worships twice and shows the Mudrā of Prārthanī. He repeats thus —

"O great lord, filling the seat of Yajña with your glances exuding nectar, be steady in the image till the Yajña (worship) is over". The intelligent devotee then performs Ṣaḍaṅga Nyāsa in the limbs of the lord. This rite is called Sakalīkaraṇa.

55-58. Repeating the Mūla Mantra and reciting the Śloka the devotee performs the rite of Avaguṇṭhana (veiling) with the requisite Mudrā. The Śloka—

"O lord of unmeasured splendour, O unmanifast one, O Being, far from speech, mind, eyes and ears, be enveloped by your own brilliance quickly".

With the Mudrā of "Go" (cow) be performs the rite of Amṛtīkaraṇa and with Mahāmudrā be performs the rite of Paramīkaraṇa. Then he offers Svāgata (welcome) repeating the Mūla Mantra and reciting the verse with full concentration.

"Welcome, welcome to you the great lord whose vision is eagerly desired by the Devas for the purpose of realising their cherished desires".

59-60. Repeating the Mūla Mantra and the Śloke the devotee then offers Susvāgata (cordial welcome)—"I am blessed. I have realized my wish. My life is fruitful since you have come O lord of the chiefs of gods. Again a cordial welcome unto you".

Thereafter he shall put Śyāmāka, Viṣṇukrāntā, lotus and Dūrvā grass in the water intended for washing the feet (Pādya).

61-66. Uttering the Mūla Mantra and Namaḥ the devotee offers Pādya at the lotus like feet of the Lord. The Śloka—"I offer Pādya to your pure lotus like feet, even the slightest devotion to which accords the greatest bliss in the body".

Then he puts Lavaṅga, Jāti and Kaṅkola in the Ācamanīyaka (water intended for rising the month). Uttering the Mūla Mantra, Sudhābīja (*i.e.* Vam) and the Śloka he offers Ācamana into the mouth of the lord:—"O lord, I offer you Ācamana, to you whom even the Vedas seak as one to be under-

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stood, you who are the deity of the Devas and the cause of purity even unto those who are pure.

In the Arghya vessel the devotee drops Dūrvā grass, gingelly seeds, mustard and tips of Darbha grass, Yava (Barley) flowers and raw rice grains and sweet scents. The man well versed in Mantras shall offer the Arghya over the head of the image of the lord uttering the Mūla Mantra, Svāhā and the Śloka:—I offer Arghya unto you, the Arghya which is divine, which removes the three types of distress, which is characterized by greatest bliss, and which is free from the three types of distress.

67-68. In the vessel of Madhuparka the devotee puts curds, ghee and honey. Uttering the Sudhā Mantra (Vam), the Mūla Mantra and the Śloka he shall offer it into the mouth of the lord:—"O lord, I offer this Madhuparka to you who are devoid of all foulness, who are of the nature of perfect happiness. Be favourable to me".

69-75. The devotee then offers "Punarācamana" [additional Ācamana] uttering the Mūla Mantra and reciting the Śloka:—"Even an Ucchiṣta (are fouled by residue of food taken), an impure person attains purity by merely remembering you. To you of such a power I offer Punarācamanīya".

This rite of offering additional Ācamana is a must after bath, garment offering, sacred thread and food offering.

If the materials required for Pādya etc. are not readily available the devotee just recalls them and offers raw rice grains devotee.

Thereafter the intelligent devotee shall offer scented oil uttering Mūla Mantra and the Śloka.

"O lord of the worlds, the purest soul in all the worlds, lovingly accept the oil, O great soul, I am giving you the most excellent oil. Then the devotee anoints with turmeric and other unguents and bathes the lord uttering the Mūla Mantra and the Śloka—"Oh lord, I am offering you this service of ablution with all subsidiaries and ancillaries to you whose form is immersed in the ocean of the greatest bliss and fullest understanding".

Thereafter he shall repeat the Mūla Mantra and pour scented water through the conch a thousand, a hundred or as many times as his capacity allows.

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Afterwards, uttering the Mūla Mantra and the following two verses and devotee offers the waist cloth and upper cloth.

76-78. "I offer unto you who, with the variegated cloth of Māyā have covered you own great splendour worthy of being protected, this cloth of Vijñāna (perfect knowledge) without any covering".

"By resorting to you the great Māyā deludes the entire universe for ever. To you that great lord I offer this upper garment".

As for the cloth offered - it shall be yellow for Viṣṇu; white for Śambhu, and red for Gaṇeśa, Ravi and Bhavānī.

The devotee shall avoid a cloth having a slit, a dirty cloth, a cloth in ragform and one that is defiled by oil and other things.

79-84. Uttering the Mūla Mantra and the Ślokas the devotee shall offer sacred thread and ornaments—

"You are the basic fibre of Yajñas and the entire universe is fixed and bound by your three fold Śakti. To you I offer the Yajñasūtra (Sacred Thread)".

"O Lord adored by the immortal ones, I offer ornaments of various sorts to you are the repository of different kinds of Śaktis and whose limbs are naturally beautiful".

Everyone of the letters of the alphabet with the Mūla Mantra as Sampuṭa (*i.e.* to be prefixed and affixed) is used for Nyāsa in the (respective) limbs of the lord. This rite is called Lokamohana (Enchanting the world).

As before (*i.e* uttering Mūla Mantra and the Śloka) the devotee offers scents from the vessel, taking it by means of the little finger –"O great Lord be pleased to accept the excellent scent that has filled all the quarters with great bliss and blissedness".

Thereafter he shall shows the Gandha Mudrā with the small finger and the thumb.

85-88. Uttering the Mūla Mantra and the Śloka he shall offer different kinds of flowers:—May this excellent flower be accepted. It comes from a garden consisting of four parts. It is attractive thanks to various good qualities and its fragrance is exquisite.

He shall then show the Puṣpa Mudrā by joining together the index finger and the thumb.

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The intelligent devotee shall never offer raw rice grains and Arka and Dhattūra flowers to Viṣṇu.

The learned devotee shall not offer Bandhūka, Ketakī, Kunda, Kesara, Kuṭaja, Jayā, Mālatī and Yūthikā to Śaṅkara.

The wise man shall never offer Dūrvā grass, Arka flower and Mandāra flower to Śakti (Bhavānī), Mālūra and Tagara to Ravi and Tulasī to Vināyaka.

89-92. White and yellow flowers are liked by Viṣṇu; red ones by Gaṇeśa and Ravi.

The following types of flowers are never to be offered— Odourless, one defiled by hairs, germs etc., that which has strong repulsive smell; dirty ones, that which is touched (plucked) by a base one, that which is smelt, that which is made to blossom artificially, one brought in an unclean vessel, by a person fresh from bath with wet clothes on, one that is begged for and received, dry ones, stale ones, black ones and flowers picked from the ground.

Buds are to be avoided except in the case of Campaka and lotus. Kuraṇṭaka, Kāñcanāra and the two types of Bṛhatī are also to be eschewed.

Neither flower, nor leaf nor the fruit should be offered to a deity with face turned down.

93-97. In the cose of offering of flowers in handfuls the fact of the flowers being stale or face turned down is not taken into account.

The following leaves can be used for worshipping the deities.. Tulasī, Bakula tree, Campaka lotus, Bilva, Kalhāra, Damana,. Marubaka, Kuśa, Dūrvā, Ahivallī, Apāmārgā, Viṣṇukrānta, Agastya and Dhātrī.

The following fruits can be used for worshipping the deities:— Jambū, Dāḍima, Jambīra, Tintiṇī, Bījapūraka, Rambhā, Dhātrī, Badarī, Rasāla and Panasa.

Tulasī is a great favourite of Viṣṇu. The golden flower and Tulasī cannot become Nirmālya (*i.e.* once used can be used again for offering).

After concluding the offerings of flowers thus the devotee shall perform Āvaraṇa worship.

98-100. The Āvaraṇa worship begins with Ṣaḍaṅga Pūjā and ends with the worship of the weapons of the guardians of

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the quarters. Then the devotee shall offer incence etc. The heart, head, tuft and the armour are to be worshipped respectively in south-east, south-west, north-west and north-east. The eyes are to be worshipped in front and the Astra in the quarters. The goddesses of the Aṅgas are to be meditated upon as beautiful ladies with their complexion white, white and black (in the case of the first three) and red (in the case of the last three). They show Mudrās of Vara and Abhaya. The guardians of the quarters are worshipped in their respective quarters along with their Jāti, weapon etc.

101-107½. At the outset Om is uttered. Then the respective Bījas are to be mentioned. The other application is being explained now.

In the case of Indra—

Om Lam obeisance to Indra the lord of Suras who has his weapons and vehicle and retinue, who has his Śakti and who is the Pārṣada of so and so [Here the name of the deity of one's choice].

In the case of Vahni etc. the same procedure is adopted with necessary changes Bījas are Ram, Mam, Kṣam, Vam, Yam, Sam, Ham, Hrīm and Ām.

The Jātis are Tejas, Preta, Rakṣas, Salila, Prāṇa, Tāraka, Bhūta, Ahi and Loka.

The vehicles and weapons have already been mentioned (I-68).

Ananta is to be worshipped between south east and west Brahmā is to be worshipped between east and north east.

At the conclusion of each of the Āvaraṇas the devotee drops flowers repeating this Mantra—"O lord, fond of those who resort to you. Please grant me what I desire. With devotion I dedicate this Āvaraṇa worship to you".

108-113. In these ancillary offerings of services beginning with Āhvāna (Invocation) the devotee offers flowers and water. Thereafter he must wash his hand before proceeding to next Upacāra (service).

In the charcoal placed in the Dhūpa (Incense) vessel he shall drop agallochum, camphor etc. Uttering the Phaṭ Mantra he sprinkles water over it. Uttering Namaḥ he drops flowers. He

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shall then touch it with the index finger of the left hand he utters the Mūla Mantra and recites this verse –

"May this incense be accepted. It is worthy of being inhaled by all the Devas. It is made out of the juice extract from a plant and it is fragrant and attractive".

Then he utters the Mantra—"Sāṅgāya Saparivārāya Amuka (so and so) Devatāyai Dhūpam Samarpayāmi Namaḥ" and sprinkles water from the conch on the ground. He then shows Dhūpa Mudrā by joining together the index finger and the thumb.

Thereafter he shall worship the Ghaṇṭā (Bell) with its own Mantra.

114-115. The ten lettered Mantra for the bell is "Jayadhvani Mantramātaḥ Svāhā". The bell is worshipped with this Mantra. With his left hand he must ring the bell even as he recites the enlogy of the deity. With his right hand he shall offer the incense on a level with the navel region of the deity. Water and handful of flowers is offered. In the offering of lamp too similar rites are performed.

116-119. The devotee touches the lamp with the middle finger of the left hand. The Mūla Mantra is uttered and the Śloka is recited—"May this lamp be accepted. It has bright light. It is a great lamp that dispels darkness all round whether external or internal".

The Mantra is "Sāṅgāya Saparivārāya Amuka Devatāyai Dīpam Samarpayāmi Namaḥ".

The Dīpa Mudrā is shown by joining together the middle finger and the thumb. It is shown on a level with the eyes of the deity.

If the wicks are more than one it shall be odd number (such as 1, 3, 5, 7 etc.).

The lamp with ghee is placed on the right and the one with oil on the left.

The lamp with white wick is kept on the right.

One on the left has red wicks.

Everything else as in the case of Dhūpa.

After this the devotee offers Naivedya.

120-129. Milk pudding with ghee sugar etc. is taken in a vessel of gold or other metals according to one's capacity. It is

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sprinkled with water inspired by "Phaṭ" Mantra. Then the devotee shows Cakra Mudrā and sprinkles it with the water inspired by the Vāyubīja (Yam) twelve times. The defects in the Naivedya are dried up by means of the wind coming therefrom. The devotee then meditates on the Agnibīja (Ram) on the right hand. On the back of it he places the left palm. This is shown to the Naivedya and the defects in the Naivedya are burnt by means of the fire coming therefrom. Then he meditate on Amṛta (Vam) on the left hand. On the back of it he places the right palm and shows it (to the Naivedya). He imagines that the food offering is cleansed by the current of Amṛta issuing forth from the Bīja. Uttering the Mūla Mantra eight times he touches it and shows Dhenu Mudrā. Then he offers scents and flowers and adores the deity. Placing a handful of flowers on the deity he meditates in his mind imagining that a splendour issues out from the mouth of the deity. He touches the vessel of food offering with the thumb of the left hand. He takes water in his right hand and utters Mūla Mantra with Svāhā and recites this verse—

"The sacred food offering along with various other dishes cooked in a good vessel is offered unto you O lord of the gods, together with your retinue kindly accept it". Then he utters the Mantra – "Sāṅgāya Saparivārāya Amuka Devatāyai Naivedyam Samarpayāmi Namaḥ" and pours water on the ground. He then shows "Naivedya Mudrā" with the thumb and the ring finger joined together.

130-134. With flowers in both the hands he lifts the food vessel three times and repeats the Mantra of sixteen syllables— "Nivedayāmi Bhavate Juṣāṇedam Havirhare".

Thereafter he shows Grāsa Mudrā of the form of a lotus with his left hand. The Mudrās of Prāṇa etc. are shown with the right hand.

The Mudrā for Prāṇa is with the small finger, ring finger and thumb.

The Mudrā for Apāna is with the index finger, middle finger and thumb.

The Mudrā for Udāna is with the ring finger, middle finger and thumb.

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The fourth Mudrā (for Vyāna) is with the index finger, ring finger, middle finger and the thumb

The Mudrā for Samāna is with all the fingers. With Om prefixed, the words Prāṇa etc. are used in the dative and concluded with Svāhā (e.g. Om Prāṇāya Svāhā) and the respective Mudrās are shown.

135-141. Then the devotee draws the curtain shut and recites the verses "Brahmeśādyaiḥ" etc. and "Śālerbhaktam" etc. and repeats the Mūla Mantra seven times.

Then he draws the curtain open and pours water reciting the Śloka.

"O lord of the chiefs of all the Devas, accept the excellent water that satisfies all and that is full of unsplit bliss".

Then he kindles fire on the ground and performs Vaiśvadeva rite.

In the manner explained before [I-111 et sq] the devotee views (the fire and the ground) uttering the Mūla Mantra, then sprinkles with the Mantra "Astrāya Phaṭ", then strikes with Kuśa grass and then performs Abhyukṣaṇa uttering Hum and deposits the fire.

With his Mantra (*i.e.* Vaiśvānara Mantra) he worships the fire and invokes therein the deity of his choice. The deity is worshipped with scents and flowers; uttering Mahāvyāhṛtis he performs Homas four times jointly and severally. With the cooked rice he performs twentyfive Homas. Again he performs Homa with the Vyāhṛtis and unites the deity with the image. The fire god is ritualistically discharged and Ācamana water is offered to the deity.

142. The splendour issuing forth from the mouth of the deity is reunited with the deity and a portion from the Naivedya is offered to the respective Uccisṭa Bhojin (one who eats remnants of food).

143-153. Viṣvaksena for Hari; Caṇḍeśvara for Umāpati; Caṇḍāṁśu for the Sungod; Vakratuṇḍa for Gaṇeśa and Uccisṭacāṇḍālī for Śakti—these are the eaters of remnants of food.

Thereafter salt is scattered and the intelligent devotee performs the Ārātrika rite (waving of lights). He then offers betel leaves and shows the umbrella and Chowries.

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With the mind concentrated in the deity the devotee recites the following four and half verses –

"O lord, the intellect with its fancies and impressions have been conceived by me as mirror and other auspicious objects unto you. The predilections and inclinations of the mind, of various sorts have been conceived as dances; all the types of sounds as the songs, musical notes and tunes from musical instruments; new (nine) verses have been conceived as umbrellas; the Suṣumṇā Nerve is conceived as the flagstaff; Prāṇa etc. are in the form of Chowries; the ego is conceived as elephant and the velocity as Chariot. The sense organs are horses; the sound etc. are the path ways for them; the mind is in the form of the rein; the intellect is the charioteer. Everything else is also conceived as this or that instrument of yours".

After reciting these verses the devotee repeats the Mūla Mantra as many times as he can and dedicate everything to the deity pouring a little of the water from the Arghya vessel in the right hand of the deity. For the purpose of this dedication there is a Mantra in the form of a Śloka—"O lord, thanks to your grace let me have the realization of everything and existence in you. Accept my Japa dedicated unto you. You are the protector of everything to be kept as a secret of secrets.

With the face averted he offers Arghya and worships the Śaṅkha with flowers.

154-159. The devotee then prostrates before the deity and circumambulates four times for Viṣṇu; half for Śiva; once for Śakti; three times for Gaṇeśa and seven times for the Sungod in order to realize all fruits and benefits.

After the due recital of prayers the devotee dedicates himself to the deity with the following Brahmārpaṇā Mantra: - Upto this time whatever has been remembered uttered and done by my mind, speech, hands, feet and penis in the course of the three states of waking dreaming and sleeping in virtue of the attributes and activities of the vital airs, intellect and the physical body—may it be dedicated to the absolute Brahman - Svāhā. I dedicate myself and everything belonging to me to you, Hari—"Om Tat Sat"' This is the Mantra of eighty two syllables for the purpose of dedication of oneself to the deity.

160. Showing the Saṁhāra Mudrā the devotee with draws

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the deity within his heart. In the Mantra mentioned, requisite changes must be made to suit the deity worshipped.

161 After worshipping the lord of the Devas thus the devotee performs Brahma Yajña (Reciting and teaching the Vedas). Aftes that he engages himself in his routine activity for livelihood after which he takes bath again in the afternoon.

162-163. All the rites as laid down in Smṛtis and Tantra texts, the Sandhyā prayer and Tarpaṇa mentioned before and worship of the deity as before the devotee performs Vaiśva Deva rites (oblations etc.). After feeding excellent Brahmins he himself will partake of the deity's Prasāda. He then performs Ācamana, remembers the deity and listens to Purāṇa and other discourses.

164. He performs the rites at dusk performs the worship of the deity as before, takes a little quantity of food and goes to bed of great purity remembering the deity.

165. He who performs the adoration of the deity three times a day and leads a pious life is protected by lord Hari. He is never afflicted by enemies or miseries.

166-167½. By persons unable to worship thrice a day at least twice or once a day worship must be carried out. On festive occasions like transits of the Sun, equinoxes etc. the deity must be adored on a special footing.

If all the ancillaries cannot be gone through he shall observe ten or at least five Upacāras. If one a physically in capable of worshipping he shall ask others to perform the Pūjā on his behalf and give that person the requisite materials.

One who is in capable of offering shall simply view the image and worship with his mind devotee to the deity.

168-176. Pūjā is of five types (1) Sādhanābhāvinī, (2) Trāsī, (3) Daurbodhī, (4) Sautakī and (5) Āturī. They are explained one by one.

(1) *Sādhanābhāvinī.* When one does not have the requisite materials one worships mentally or with water alone as the material. This type of Pūjā is the first one.

(2) *Trāsī.* One who is afraid (of the consequences of not worshipping) may worship the lord by means of the Upacāras he can command or completely mentally. This is to be known as Trāsī. It accords full benefit.

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(3) *Daurbodhī*. Children, old people and women and fools who are deficient in understanding may worship in accordance with their little knowledge. This type of worship is called Daurbodhī by learned men.

(4) *Sautakī*. A men under pollution may take bath and perform Sandhyā prayers mentally; or a person desirous of various things may worship mentally or a man without any specific desire may perform everything—this is called Sautakī.

(5) *Āturī*. A sick man may not take bath or worship. On looking at the image of the deity, or seeing the solar disc he may utter the Mūla Mantra just once and offer flowers. Afterwards when he is completely cured he takes bath and worships preceptors and brahmins and requests them that he should not suffer for the fault of a default in worship. After getting the blessings from them he may worship the lord of the Devas as before. This is called Āturī.

These five types of Pūjās have been mentioned by Nārada.

177-179. A person who with great faith and enthusiasm gathers together all the necessary things and worships the lord with great attachment, attains every benefit.

If one worships with materials supplied by others one gets only a moiety of the specified benefit. Hence it is incumbent upon everyone that he should procure all the requisite things himself and worship.

A man who is devoid of the worship of the deity shall suffer in Hell. Some sort of worship should be regularly performed by all the faithful ones.

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COMMENTARY

XXII-Taraṅga

1. He explains Arghya Sthāpana rite. In front of him towards the left the devotee draws ten triangle, hexagonal figure, circle and square and performs Stambhana (stunning) rite with Śaṅkha Mudrā. The definition of Śaṅkha Mudrā is – with the right fist the left thumb is held. Then the fist is kept face up and the thumb is loosened. The left fingers should be held close together and extended fully and fitted into the right thumb. This is the Mudrā of Śaṅkha and it bestows prosperity.

2-4. Thereafter with flowers and raw rice grains the devotee worships the six Aṅgas in the south-east etc. The Ādhāra (basic vessel) is washed with the Astra Mantra (Phaṭ). Uttering "Mam obeisance to the Vahni zone of ten Kalās, the basic seat of the Arghya vessel of the deity" he shall place the basic vessel on the triangle. There he shall worship the Kalās of Agni viz. Dhūmārcis etc.

5. The Śaṅkha washed by the Mantra of Śaṅkha should be placed on the basic vessel uttering the Mantra "Am obeisance to the Sūrya Maṇḍala of twelve Kalās, the Arghya vessel of the deity.

6-7. Tryakṣivarṇavān—having 23 syllables. In the place of Amuka the name of the deity of once choice is to be uttered such as Rāmārghya etc.

He explains Śaṅkha Mantra Kāma=Klīm "Om Klīm Mahā-jalacarāya Hum Phaṭ Svāhā obeisance to Pāñcajanya".

8-12. There the Kalās of the Sun, Tāpinī etc. should be worshipped and the Mūla Mantra and the Mātṛkā should be uttered in the reverse order. Then it should be filled with water. Then the Arghya is to be worshipped with the Mantra "Om obeisance to Somamaṇḍala of sixteen Kalās, the nectar of Devārghya". The Sṛṇimudrā and "Gaṅge Ca" etc. Mantra is uttered for invoking the Tīrtha from the solar zone. Then the devotee invokes the deity from his own heart. The definitions

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of Sṛṇimudrā (goad gesture) and Matsya Mudrā have been mentioned before.

13. The Choṭikā Mudrā is the snapping of the thumb and the index finger joined together.

The devotee makes the fist in the left hand with the index finger standing out and whirls it over the conch shell—this is Avaguṇṭhinī Mudrā. Varmaṇā—with Hum Bīja.

14. Gomudrā—cow gesture. It is as follows:—The right hand fingers are interloked with the left fingers. The right hand index finger is joined to middle and ring fingers. The left hand index finger is joined to right hand middle finger with the left hand ring finger the right hand thumb is joined. With the right hand ring finger the left thumb is joined. Then this is kept with face down. It is called Dhenu Mudrā.

Amṛta Bījataṇ—with the Vam Bīja.

Samnirodhinī Muḍrā—The two fists with the thumbs well within is called Samnirodhinī Mudrā, Arghya Mudrās, Śaṅkha Mudrā etc.

15. The Mudrās Śaṅkha, Musala and Cakra have been explained.

Paramīkaraṇa with Mahāmudrā *i.e.* after joining together the fingers of both the hands the palms are separated. Mahāmudrā has been mentioned.

16. The tips of the fingers are made bent and joined together face to face—This is Gāḷinī Mudrā.

Garuda Mudrā—The two palms are kept facing each other. The two small fingers are interlocked. Then they are made to face down wards and joined to the index fingers. The middle and the ring fingers are shaken like wings. This is the Mudrā of the king of birds. It causes the removal of all obstacles.

19-21. Udumbaram—Copper. Rīti—Brass.

22-24. The Kuṇḍalinī is raised from the Ādhāra Cakra and taken to the great Brahma stationed in Dvādaśānta *i.e.* cerebral aperture.

25. The religious student, Vānaprastha (retired man) and the recluse shell perform Antaryāga alone. Since they are devoid of wealth they are not authorized in Bahiryāga.

28. The deities of the pedestal beginning with Maṇḍūka and ending with Paratattva have already been explained.

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30. Kīnāśa=Yama. Nañādikāḥ—Adharma and others.

31. In regard to Śakra etc. the real quarter alone as east etc.

He explains Dhyāna of the Śaktis of the pedestal. In the images installed according to the injunctions. The images with looking up eyes, looking down eyes and the crooked—should not be worshipped.

39. He explains the worship of the pentad of deities.

43. In the procedure there are two ways Kāṇḍānusamaya and Padārthānusamaya. If the entire worship of one deity is over and then the worship of the second deity is taken it is called Kāṇḍānusamaya. If the worships of all the deities are taken up item by item, it is called Padārthānusamaya. Here it is the former. At the time of invocation the Āvāhana Mudrā is to be used.

The palms are joined together with the tip of the thumb fixed to the root of the ring finger. This Mudrā is called Āvāhana Mudrā and it is used for invoking the deity.

If the Āvāhana Mudrā is kept with face down it is called Saṁsthāpanī.

45. The usage Ātmasaṁsthām Ajām Śuddhām in feminine gender (in the case of female deities).

50. Svamudrā *i.e.* Sannidhāna Mudrā. The fists with the thumbs raised up.

51. With the Mudrā of Śammukhīkaraṇa. The fists facing up.

53. The joined palms kept near the heart is called Prārthanī Mudrā.

55. Svamudrā is Avaguṇṭhinī Mudrā. It has been mentioned already.

56. Gomudrā has been mentioned.

57. Mahāmudrā also has been mentioned.

60. He enumerates the Pādya materials.

62. He enumerates the materials for Ācamanīya. Kaṅkolam—an article of perfume akin to Marica – pepper.

65. Śiro Mantra – Svāhā.

67. Sudhā Mantra—Vam.

70. After offering Snāna (bath), cloth, sacred thread and food offering Ācamanīya should be offered.

73. Ubhayam—both *i.e.* Mūla Mantra and Śloka.

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82. Pūrvavat—As before *i.e.* repeating the Mūla Mantra and the Śloka – he should offer scent.

84. The thumbs are joined to the root of small finger – this is the Gandha Mudrā.

86. If the index fingers are joined to the roots of thumbs—this is Puṣpa Mudrā.

He explains what should be noted in regard to the offerings of flowers. Akṣatas—raw rice grains. No harm in offering over the Tilaka.

88. Dūrvā etc. are prohibited in the worship of Śakti. But Dūrvā is considered excellent in the worship of Mahālakṣmī.

Mālūra = Bilva. Tagara—well known in the local language of Kānyakubja.

Jātu—at any time.

89. He enumerates the prohibited ones.

90 Tucchasaṁspṛṣtam—that which has come into contact with the body.

Svavikāsitam—forcibly blossomed by the people.

91. Paryuṣitam—stale *i.e.* gathered the previous day. Sumam—flower.

The buds too of Campaka and lotus are recommended.

92. The fruits flowers and leaves should not be offered with face down. They are to be offered in the way in which they grow on plants and trees.

93. In regard to the offer of handfuls of flowers there is no harm if they are kept face down or are stale.

94. Ahivallī – Nāgavallī. Munidruma—Agastya.

95. Dhātrī—Indian gooseberry. The leaves of Tulasī etc. are worthy of being used in worships. In regard to Jambu etc. the leaves and the fruits are used for worshipping.

96. Rasāla – Mango.

98. The Āvaraṇa Pūjā up to the worship of the weapons of the guardians of the quarters. This is only indicative of a custom. In certain cases there are certain Pūjās before the Aṅga Pūjā and certain Pūjās after the worship of Vajra etc. He explains the places for Aṅga Pūjā – south-east etc.

99. He explains the Dhyāna of the deities of Aṅgas. Vāmalocanāḥ—women.

100. The three *i.e.* armour, eyes and Astra.

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Iṣṭābhayānviṭāḥ—having Vara and Abhaya gestures.

Svadikṣu—In their own quarters *i.e.* east etc.

Dikpālān—Indra and others.

Jātihetyādiyutān—Jātis are Suras etc.

Hetis (weapons) Vajra etc.

Ādi indicates the vehicles and Śaktis.

101. Praṇava in the beginning and then their own Bījas—as mentioned before Lam, Ram, Mam, Kṣam, Yam, Sam, Ham, Hrīm and Ām.

He explains the application—Tāram etc.

104. In the place of Amuka used before Adhipatayaḥ—utter the Jātis Sura etc.

106. Dikpālas have been mentioned before. Yātutoyapayoḥ—between Nirṛti and Varuṇa. Kam—Brahmā e.g. Om Lam obeisance to Indra, the lord of the Suras with his weapon, vehicle, retinue and Śakti, who is the Pārṣada (Attendant) (of the deity of choice) Amuka.

Om Ram to Agni the lord of splendour
Om Mam to Yama „ „ „ Ghosts
Om Kṣam to Nirṛti „ „ „ Rākṣasas
Om Vam to Varuṇa „ „ „ Water
Om Yam to Vāyu „ „ „ Vital airs
Om Sam to Soma „ „ „ Stars
Om Ham to Īśāna „ „ „ Spirits
Om Hrīm to Ananta „ „ „ Serpents
Om Ām to Brahmā „ „ „ Lokas (worlds)

108-113. Puṣpa Pāthasī—flower and water. He explains Ḍhūpa. Pura = Guggulu. Ādi indicates ghee, camphor and sugar. After putting Agnihotram etc. in the fire he shall sprinkle water uttering "Phaṭ", put flowers uttering "Namaḥ". He then touches it with the index finger of the left hand. At the end of Mūla Mantra and Śloka. He says "I offer Dhūpa to Rāma along with subordinates and retinues". Then water is poured from the conch Dhūpa Mudrā—contact of the thumbs with the roots of index fingers.

Svamantrataḥ—with the Mantra of the bell.

115. He explains the difference. Īdṛśam like this sprinkling and application too like that.

118. The contact of the thumbs with the roots of the

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middle fingers—is the Dīpa Mudrā. Light is to be offered on a level with the eyes. When the wicks are many the even numbers are to be avoided.

119. The lamp with oil and white wicks is on the right. The lamp with ghee and red wicks is on the left.

120. Anyat—other things pouring water etc.

121. Kaih—with water—Cakra Mudrā has already been explained. He shall sprinkle water on the food offering after inspiring it twelve times with Vāyu Bīja.

122-126. After drying up the defects in the food offering through the wind issuing forth from the Vāyu Bīja the devotee thinks of the Ram Bīja on the right hand and places the left hand on the back of the right hand. He shows it to the Naivedya and burns the defect by means of the fire coming out from the Agni Bīja. Then he thinks of Vam Bīja on the left hand and on its back places the right hand. He shows it to the Naivedya and imagines that it is flooded by the nectar issuing from the Amṛta Bīja. Then it is sprinkled uttering the Mūla Mantra and touched. The Mūla Mantra is to be repeated eight times and Dhenu Mudrā is to be shown. Flowers are offered and the splendour issuing from the deity is thought of. The Naivedya is to be touched with the thumb of the left hand. Thereafter with water in the right hand he utters the Mūla Mantra and repeats the Śloka concluding it with Svāhā. Then he repeats Sāṅgāya etc. and shows the Naivedya Mudrā. The contact of the thumb with the roots of the ring fingers is Naivedya Mudrā.

130. Lifting up the vessel with the hands having flowers he shall repeat "Nivedayām".

131. The left hand resembling lotus in the Grāsa Mudrā (Marsal gesture).

132. He explains Prānādi Mudrā.

133. Caturthikā—the fourth *i.e.* the Mudrā of Vyāna..

134. Samāna Mudrā is with all the fingers Dviṭham –Svāhā e.g. Om Prāṇāya Svāhā etc.

135. Javanikā—Curtain. Drawing the curtain shut he shall repeat the two Ślokas (a) Śālerbhaktam etc. (b) Brahmeśādyaiḥ etc.

Śālerbhaktam—"We have all these—Well cooked rice, chilled

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wine, milk pudding, sweet pie, lentils, various foodstuffs to be licked, drunk and sucked, white grapes Pūrikā (fried wheet flour cake) and other pleasing stiffs plenty of ghee, many good dishes pleasing to the eyes and rendered tasty by mustard, cardamom and pepper with different varieties of vegetable dishes Eat and enjoy this nectarine victuals.

Brahmeśādyaiḥ—Brahmā, Īśa and others are sitting all round together with smiling faces engaged in cracking jokes and pleasantries. In the middle of the row Śrīrameśa is engaged in eating foodstuffs of all the six tastes in gold vessels white he is being fanned respectfully by Lakṣmī with her hands jingling with bangles".

In the place of the word Rameśa the name of the deity of his choice can be substituted. In the place of the word Lakṣmyā, other words like Gauryā, Pārvatyā etc. can be suitably used.

136. Pratisīrām—Curtain.

138. Śucim—fire. Pūrvavat - As before—in accordance with what is mentioned in I Taraṅga.

139. Tanmantreṇa—With the Vaiśvānara Mantra mentioned before.

143. He enumerates Ucciṣṭabhojins Viṣvaksena etc. Vikartanasya – of Sungod.

145. Sārdhaślokacatuṣṭayam--four and a half verses mentioned by Śiva.

146. He quotes them—Buddhi etc.

151. Mantreṇa—With that beginning with "Guhyātiguhya" etc. That Japa is to be dedicated to the deity by offering the Arghya water in the right hand.

154-155. He mentions the number of circumambulations. In regard to Aja—Viṣṇu Veda—four circumambulations. In regard to Īśa – half Śakti one Gaṇeśa—three Ravi – seven.

156-158. He explains Brahmārpaṇa Mantra. Baka Śa. Meṣa with Ananta—Nā. Hence the Mantra—"Om Itaḥpūrvam Prāṇa Buddhi Deha Dharmādhikārato Jāgratsvapna Suṣuptyavasthāsu Manasā Vācā Hastābhyām Udareṇa Śiśnā Yatsmṛtam Yaduktam Yatkṛtam Tatsarvam Brahmārpaṇam Bhavatu Svāhā Mām Madīyam Ca Sakalam Haraye Te Samarpaye Om Tat Sat".

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160. Saṁhāra Mudrā has already been mentioned. Instead of Haraye we can substitute Īśānāya, Gauryai etc.

161. Brahmayajñam—study of vedas. Yoga—acquisition of what had not been received. Kṣema—maintenance of what has been acquired.

162. Tāntram—Here refers to the bath mentioned in the I Taraṅga.

166. Adaḥ—This *i.e.* worship.

167. Daśabhirupacāraiḥ—with ten ancillaries—Invocation, seat, bath, Ācamana, cloth, sandal paste, flowers, incense, light and food offerings.

Pañcabhiḥ—with five *i.e.* beginning with scents.

168. He explains the five types of worship where there is the absence of adjuncts to worship. That is called Sādhanā-bhāvinī.

Trāsī—That which is done by one who is afraid.

Daurbodhī—That which pertains to those of deficiency in understanding.

Sautakī—That which is done during pollution.

169. Āturī—That which pertains to Ātura—ailing one.

170. He defines them in order. He explains Trāsī—Trasta etc.

171. He explains Daurbodhī—Bālā etc.

173. He explains Āturī—

179. He explains the eternity of the worship of the deities.

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XXIII Taranga

1-7. Now I shall explain the rite of offering Pavitras and Damanas to all the deities. The worship with Pavitras is in the month of Śrāvaṇa (July-August) and the Damanakas is in the month of Caitra (March-April). The devotee shall perform this rite every year in order to reap the benefit of the annual worship.

In the month of Caitra, Śiva should be worshipped with Damanas on the fourteenth day in the bright half of the lunar month; Nārāyaṇa on the twelfth day; the daughter of mountain (*i.e.* Bhavānī) on the eighth day; Bhāskara (Sungod) on the seventh day and Gaṇanāyaka on the fourth day.

Similarly in the month of Śravaṇa the respective days the deities concerned should be worshipped with Pavitras.

The rites for the previous day

On the day prior to that of the worship of Damana the devotee concludes the daily worship of his deity and goes to the Damana garden and gathers the flowers after paying for them. He then sits in a clean place and worships with the following Mantra Aśokāya etc.—"Obeisance to you, Aśoka, the destroyer of the sorrow of Kāma's wife. Remover for ever my sorrow and anguish and generate my pleasure".

After this prayer he shall worship Rati and Kāma there with their respective Mantras. The Mantra for Kāma is of eight syllables as follows:—Klīm obeisance to Kāma.

8-10. The Mantra of Rati is of five syllables as follows:—Hrīm obeisance to Rati. Uttering the Mantra—"For the purpose of worshipping the deity of my choice I am taking you with me", he shall uproot the plant, drenches it with Pañcagavya

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(five products of cow) and washes it with water. Saying Namaḥ he shall worship it with offerings of scents etc. Then he shall cover it with a yellow cloth and place it in a bamboo basket. The plant is then taken in a procession with musical accompaniments and songs to the house. Remembering the deity everything is placed in its respective place.

11-14. In front of the deity an eight petalled lotus is made in four colours white, black, red and yellow. Outside it a Bhūpura (square) is made in yellow colour. Surrounding it are made three circles white, red and yellow in colour. Outside it a square is made red in colour. A mystic diagram either Sārvakāmika or Sarvatobhadra is thus made and the devotee places the Damana vessel therein

At the conclusion of the evening worship its Adhivāsana rite is performed [consecration with scents, garlands etc.].

15-26½. With the Mantras of Kāma and Rati they are respectively worshipped—"Om Klīm obeisance to Kāmadeva" "Om Hrīm obeisance to Rati".

In the eight petals eight Kāmas with Rati in the beginning should be worshipped separately.

They are—(1) Kāma, (2) Bhasmaśarīra, (3) Anaṅga, (4) Manmatha, (5) Vasantasakha, (6) Smara, (7) Ikṣudhanurdhara and (8) Puṣpabāṇa. These Kāmas are to be worshipped with their names used in dative with Om and Klīm in the beginning and Namaḥ at the end.

The eight articles where with they are to be respectively worshipped are camphor, Rocanā orpiment, musk, agallochum, saffron, Dhātrī fruits (Indian gooseberry), sandal paste and flowers.

The most excellent practitioner of Mantras shall inspire Damana hundred and eight times with Kāma Gāyatrī after worshipping it with sweet scents, flowers etc.

The Gāyatrī of Kāmadeva is as follows:—"Kāma Devāya Vidmahe Puṣpabāṇāya Dhīmahi Tanno Naṅgaḥ Pracodayāt" as explained by learned men. If it is (properly) repeated it causes enchantment of the common people.

Cluster of flowers is offered uttering the Mantra "Namaḥ" and the devotee then bows to Kāmadeva uttering the following Mantra :—

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"Namostu" etc.—"Obeisance to be Manmatha whose arrows are flowers, who causes pleasure to the universe and who accords love and delight unto the eyes of the world".

Then the intelligent devotee shall invite the deity by means of the following Mantra :—

"Āmantritosi" etc.—"O lord of the Devas, early this morning you have been invited by me. At your behest, let everything worthy of being performed be perfect with adequate benefit".

After offering a handful of flowers to the deity he shall prostrate in front of the deity like a log of wood and perform the rites of Avaguṇṭhana and Rakṣaṇa with the Mantras and Hum Phaṭ.

The entire procedure now followed is technically known as Adhināsana (consecration with scents and garland).

Afterwards the devotee shall perform Jāgaraṇa (keeping awake) singing, enlogising and repeating the names.

In all rites of Adhivāsana dancing and keeping awake is necessarily included.

27-31. On the prescribed day the devotee concludes the daily routine of ablution etc. and the usual adoration of the lord after which he performs the rite of Saṅkalpa (resolution to perform) in regard to the adoration with Damana at the behest the deity.

Taking up the excellent bunch of Damana flowers with both the hands the practitioner of Mantra shall inspire it with the "Namaḥ" Mantra. Then he recites the following verse :— "Sarvaratnamayīm" ete.

"O storehouse of compassion, obeisance be to you. O lord, accept this bunch which is divinely excellent in the forms of all Gems and Scents".

Bells etc. are sounded and rung uttering the Mūla Mantra and the bunch is deposited on the head of the deity.

Thereafter he inspires the garland made of Damana flowers with "Namaḥ" Mantra as well as the following Śloka.

32-37. O lord, accept this sylvan garland made of Damana flowers which is of the form of all gems and all scents for the purpose of the worship of the deity.

Uttering Mūla Mantra he shall deposit the garland on the crown of the deity. He shall also worship the retinues of the deity of his choice with Damana.

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Thereafter he shall offer Naivedya and Tāmbūla and prostrate like a log of wood. By means of the following Śloka it shall be indicated to the deity that the worship with Damana has been concluded.

"O lord of the Devas, Oh lord of the universe, the bestower of the objects desired, O beloved of Kāmeśvari. Fulfil all my desires for wealth and love.

After the Jap of the Mūla Mantra and the Homa in the sacred fire he shall ritualistically discharge the deity. Then he shall go to the preceptor and worship him with Damana flowers. He shall be propitiated with monetary gifts.

After feeding the Brahmins he shall partake of what is dedicated to the deity. If this rite is thus duly performed the man shall become blessed and be the beneficiary of the worships throughout the year.

37-41. *Pavitra worship.* The worship by means of Damana has been explained. Now I shall explain the worship of Pavitra [Holy thread].

On the day previous to the one fixed for the worship the intelligent devotee shall make Pavitras in accordance with the injunction, at the end of the usual daily worship with strips of gold, silver or copper or silk cord or even cotton threads made by the wife of a brahmins or any other lady of very good conduct with the husband alive. Such a lady should cut the threads suitably and not wanton women of questionable character. A Nava Sūtrikā (thread with nine shreds) shall be made with three times three-fold threads.

42-45. That Navasūtrikā shall be sprinkled with Pañcagavya and washed with hot water.

Thereafter the intelligent devotee shall perform the Abhiṣeka thereof for hundred and eight times each with Praṇava and Mūla Mantra. Thereafter he shall inspire it with Mūla Gāyatrī as many times.

The devotee then sits in a clean place with mental pleasure and makes Pavitras with 108, 54 and 27 Navasūtrikās. There are respectively termed Jyeṣṭha, Madhyama and Kaniṣṭha and will come up (a) to the knees, (b) thighs and (c) navel region of the image of the deity. He shall put knots (*i.e.* joints) 36, 24 and 12 in number respectively in Jyeṣṭha etc.

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46-51. A big Pavitras with 1008 Navasūtrikās and 108 knots (joints) shall be made. It is technically called Vanamālāpavitra. The knots are then coloured with Rocanā, Kumkuma etc.

These are kept in Vaiṣṇava Paṭala (holy receptacle) after being covered with white cloth.

Then the devotee shall make Pavitras for the purpose of Āvaraṇa worship. They shall be of 27, 16 and 12 Navasūtrikās. Thereafter the Gurupavitra is made with 27 Navasūtrikās and Kṛśānu Pavitra (for fire god) with 27 Navasūtrikās and the one for the devotee himself with 26 Navasūtrikās are also to be made ready. These also shall have knots (joints) in befitting manner and shall also be coloured suitably. All these are then kept in another vessel.

After that the devotee makes Gandhapavitra with 12 Navasūtrikās and 12 knots.

With all these Pavitras duly made ready the devotee shall make the mystic diagram for the purpose of worship.

52-57. At the outset the devotee makes a sixteen petalled lotus which is filled with eight colours—blue, yellow, red, madder coloured, white, pink, smoke coloured and dark coloured. Three concentric circles are described outside white, yellow and red in colour representing sun, moon and fire god. Outside everything eight-petalled lotus is made either red or white in colour.

After making this Mystic Maṇḍala the devotee shall begin the worship with flowers etc. A beautiful and well decorated canopy shall be set up above. The deity is to be installed in the Maṇḍala. It may be an image or a waterpot. The deity of one's choice is worshipped there and milk pudding is given as food offering

The two vessels of Pavitras should be placed in front of the deity and the rite of Adhivāsana must be duly performed.

If the threads are not available upto the number stipulated, the Pavitras of Jyeṣṭha etc. can be reduced in number by the intelligent devotee according to his liking.

58-67. There the devotee shall invoke twentytwo deities and duly worship them Brahmā, Viṣṇu and Maheśāna are remembered as the deities of three threads. Omkāra, Candramas, Vahni, Brahmā, Nāga, Kārtikeya, Sūrya, Sadāśiva and Viśve Devas are the presiding deities of the three fold three threads.

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The following ten are the goddesses of the Knots (joints) of the Pavitras viz.—Kriyā, Pauruṣī, Vīrā, Aparājitā, Vijayā, Jayā, Muktidā, Sadāśivā, Manonmanī, and Sarvatomukhī.

The most excellent devotee shall worship them with sandal paste etc. after performing the rites of Āhvāna etc. with the nine Mudrās of Āvāhanī etc.

After concluding the adoration of the Pavitras thus the devotee offers Gandhapavitraka (scented holy thread). With the Mantra of Om incense is offered to it and it is inspired with the Mantra "Namaḥ".

After bowing down to and requesting the deity the devotee recites the following two Ślokas "Āmantritosi" etc.—O lord of the Devas, you have been invited along with the goddess, the chiefs of Gaṇas, the lords of the Mantra, the guardians of the quarters and all other retinue.

Do come, O Lord, O Master the cause of the fulfilment of the details of the procedure. I shall worship you in the morning, O Keśava, kindly be present".

Thereat the devotee shall place the scented holy thread at the feet of the Lord.

In the place of Keśava the names of the other deities can be suitably inserted and the grammatical changes in the Mantra in regard to goddesses (feminine form etc.) can be made by the devotee conversant with the Mantras.

68. After performing the rite of Adhivāsana thus the devotee keeps awake at night, repeating the names and enlogies of the lord and singing his glories.

69-72. In the morning after the conclusion of the daily adoration, the devotee takes up the Kaniṣṭha Pavitra and inspires it hundred and eight times with the Mūla Mantra.

Bells should be ring, instruments shall be beaten or blown and Vedic Mantras should be recited making a loud noise of excellent sort and loud shouts of victory should be raised. In the midst of all these, he shall repeat the Mūla Mantra and offer the garland round the neck of the lord.

In a similar manner he shall offer the other two Pavitras too viz. the Madhyama and the Jyeṣṭha. At the time of the offering of these Pavitras the devotee shall meditate upon the lord, white, red and yellow in colour in succession.

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He shall inspire the Vanamālā Pavitra hundred and eight times with the Mūla Mantra and uttering the Mūla Mantra deposit it on the crown of the deity of his choice.

73-78. Thereafter he shall inspire the Suvarṇakusuma with Mūla Mantra alongwith hundred flowers and offer everything on the head of the lord uttering the Mūla Mantra.

The Pavitras kept in other basket should be inspired with the Mantra of Namaḥ and the deities and retinues of the Āvaraṇa should be worshipped with their respective names (in the dative case) ending with Namaḥ.

After worshipping thus with Pavitras the devotee shall offer incence etc.

The devotee then invokes the deity in the fire; performs the daily Homa and offers the Agni Pavitra remembering the deity and uttering the Mūla Mantra.

After the ritualistic abandonment of the deity in the image and uniting the Ātman with the sacred fire, the devotee offers a handful of flowers on the lord. At the conclusion of the rite, he shall submit as follows:—May this rite of worship become perfect despite being deficient in Mantras holy rites and devotional fervour, O lord the storehouse of compassion, thanks to the rite of dedicating the Pavitras to you".

After praying thus the devotee shall unite the lord of the Devas to his own heart.

79-84. Thereafter the devotee approaches his preceptor and offers him a handful of flowers. He shall perform Ṣaḍaṅga Nyāsa on his as well as the preceptor's body.

He then offers Pādya, Arghya, clothes, ornaments, sandal paste etc., and adores with flowers. Uttering the Mūla Mantra he puts the Pavitra (holy thread) round his neck.

With the customary monetary gifts to him the devotee bows down to the preceptor. He shall offer Pavitras to other venerable old man also who have come there. In every respect the veneration of the preceptor is the greatest duty of the practitioner of Mantras always. In the absence of the preceptor's adoration every item in the rite of worship is thankless. If the preceptor is not available, his son, and in his absence his own son, or the daughter's son of the preceptor or anyone born in the family of the preceptor.

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The devotee wears his own Pavitra, feeds excellent Brahmins and after getting their consent takes food himself along with his sons and relatives.

85-88. If the strict adherence to all the injunctions regarding Pavitra worship is not possible the devotee shall make Pavitras and offer them in the course of the worship of the deity in order to make the regular worship of the deity perfect in every respect.

If it is not performed on the stipulated days the devotee can do so on any other day. But in any case it should be performed in the month of Śrāvaṇa by offering Pavitra.

He who performs the worship of the deity with Pavitra every year lives for a long time enjoying health and wealth.

The worship of the deities performed in the course of a year becomes assuredly fruitful by means of the Pavitra and Damana offerings.

89. On other festive occasions too such as eclipses, Ardhodaya (special position of planets etc.), transit of the sun to the sign of capricorn etc. which are very rare to come across, the devotee shall perform special worship.

90. The greater the devotion of a man to the deity of his choice the easier for him to attain his cherished desire with out much effort.

91. During the month of Āṣāḍha, on the different dates, the devotee shall perform the rite Prasvāpana (sending to sleep) to the deity of his choice. In the same manner the intelligent devotee performs the Utthāpana (waking up) rite in the month of Kārtika.

92. There is a special worship of Śiva on the fourteenth day in the dark half of the month of Māgha. Durgā should be duly worshipped in the first nine days of the month of Āṣvina.

93. The learned devotee shall worship Gopāla on the ninth day in the dark half of the month of Śrāvaṇa. The intelligent devotee shall worship Rāma on the ninth day in the bright half of the month of Caitra.

94. On the fourteenth day in the first half the month of Vaiśākha the devotee worships Narasiṁha. He shall worship Gaṇeśa on the fourth day in the bright half of Bhādra and Māgha.

95. The learned devotee shall worship Mahālakṣmī on the

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eighth day in the dark half of the month of Bhādra. He shall particularly worship the Sungod on the seventh day in the bright half of the month of Māgha.

96. If any Saptamī (seventh) day of the bright half of a month happens to fall on a Sunday the devotee shall worship Sungod on that day and offer the Arghya mentioned before (XXII-66).

97. The devotee shall seek up the special rules and regulations mentioned in the different Kalpa Texts recommended as pleasing to the different deities and worship the deity with single minded devotion.

98. In the month between Āṣāḍha and Kārtika the learned devotee shall observe certain vow and restrictions and be engaged in Japa, Pūjā etc. for the purpose of propitiating the deity.

99. He who worships regularly Viṣṇu, Śiva, Durgā, Gaṇeśa or Bhāskara with great faith never faces difficulties and suffers.

100. He practises piety always and is eagerly devotee to the worship of deity with perfect control over his sense organs. He shall attain all types of enjoyment in this world (and after death) attain the infinity of the Absolue.

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COMMENTARY

XXIII Taraṅga

1-3. He initiates the discussion regarding the offering of Damana and Pavitra.

4. Pūrvāḥṇe—On the previous day.

5. Krayārpaṇāt=By giving the price.

7. The Mantra of Kāma is Klīm obeisance to Kāmadeva and that of Rati is Hrīm obeisance to Rati.

15 Tārādyābhyāṁ—with Praṇava in the beginning. The Mantras of Kāma and Rati mentioned before.

Tātra—on the Damana kept in the middle of the Maṇḍala.

Tau—Rati and Kāma.

16. He enumerates the Kāmas.

17. Praṇava etc. Having "Om Klīm obeisance to Kāma".

18. He enumerates the materials of worship—Nyaṅkunābhijā—musk. The materials are intended in order e.g. the worship of Kāma with camphor; the worship of Bhasmaśarīra with Rocanā; the worship of Anaṅga with musk and so on.

20 et sq. He mentions Kāma Gāyatrī. Since he says Janavimohinī it is implied that it is an independent Mantra.

25-26. The devotee is to perform the rite of Avaguṇṭhana by means of (*i.e.* Hum) and the rite of Rakṣaṇam by means of Astram (*i.e.* Phaṭ)

28-34. The Saṁkalpa (Resolution, decision) rite is in this manner—"After uttering the name of the place and the time of the rite". I shall perform the worship with Damanas for the relevance of the entire annual worships.

38. He explains the procedure for the worship of Pavitras.

39. Durvarṇam—Silver.

43. He shall make the Jyeṣṭha Pavitra with hundred and eight Navasūtrīs (pieces of nine threads combined together), the Madhyama with fifty four and the Kaniṣṭha with twenty four.

45. The Jyeṣṭha Pavitra has 36 Knots (joints); the Madhyama has 24 and the Kaniṣṭha 12 Kots (joints).

48. Aṣṭi indicates number 16.

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49-50. Adrinetramitābhiḥ—With 27 Navasūtrīs the devotee makes the Pavitra for the preceptor. With as many (*i.e.* 27) the Pavitra of Śuci (*i.e.* firegod) and with 26 Navasūtrīs his own Pavitra. As for the knots they can be as many as desired.

51. Tigmāṁśu—12 (in number).

56. Pātre—The vessels of the Pavitras of the principles deity as well as of those of the Āvaraṇa deities.

58. He explains Adhivāsana rite.

59. Śikhidhvaja—Peacock emblemed *i.e.* Kārtikeya.

Viśve—the Viśve Devas.

62 et sq. The nine Mudrās indicated are (1) Āvāhanī, (2) Sthāpanī, (3) Sannidhāpanī, (4) Sannirodhinī, (5) Sammukhīkaraṇī, (6) Sakalīkaraṇī, (7) Avaguṇṭhinī, (8) Amṛtīkaraṇī and (9) Paramīkaraṇī. They have been explained (XXII Taraṅga).

With these Mudrās the rites of Āhvāna etc. of the deities of the Pavitras namely Brahmā etc. shall be performed according to Padārthānusamaya procedure and/or Kāṇḍānusamaya procedure [XXII-43] and they shall be worshipped with scents etc.

67. Keśava—In the place of this word Śaṅkara, Bhāskara, Vighnarāṭ etc. are to be used as suited to the context. If Pavitrāropaṇa rite is performed for the goddess the gendex change also should be in corporated e.g. Āmantritā Asi Devaśi, Bhavānīśe, Sampūrtikārike etc.

69. At the time of Kaniṣṭha Pavitra offering the devotee meditates on the deity as white in complexion; of Kaniṣṭha Pavitra offering - red in complexion and of Jyeṣṭha Pavitra—yellow.

72. Tāvat—hundred and eight in number.

83. If the family of the preceptor is completely extinct some venerable person should be adored, offered Pavitras and monetary gifts and should be requested to say—"May the Pavitra worship be perfect and complete".

86 et sq. If the performance is unavoidably impossible on the stipulated days, in any case the Pavitra Pūjā should be performed on any other day in Śrāvaṇa and the Damana worship in the month of Caitra. It is essential.

89. Uparāga—Eclipse of the sun or moon. The definition of Ardhodaya. If the new moon, Śravaṇa star and Sunday coincide in the months of Pauṣa and/or Māgha it should

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be known as Ardhodaya. It is on a par with ten millions of solar eclipses Saumyāyana—The transit of the sun in the zodiac of capricorn. By the word "Ādi" (etc.) the festivals of Yugādi, Manvantarādi, Śravaṇa Dvādaśī etc. should be taken. On these occassions the festivals of the deity of one's choice and the great worship thereof should be performed.

90. He explains the reason thereof.

91. Śucau – In the month of Āṣāḍha in those respective days *i.e.* on the fourth day that of Gaṇeśa and so on.

Ūrje—in the month of Kārtika.

92 et sq. The procedure of Śiva worship on Śivarātri day on the fourteenth day in the dark half of the month of Māgha should be understood from Śiva Āgama texts.

The procedure of Durgā worship too during the Navarātra should be learned from that same source. Here the idea is expressed with this practice is view that the month begins with the bright half (In certain regions the month is reckoned from the first day after full Moon). In other context also similar idea should be noted. They are not particularly mentioned for fear of increasing the bulk of the book.

98. During the four months of "Cāturmāsya" the devotee should eschew certain articles keenly desired by him usually and available in Plenty in the locality where he stays. The injunctions like this are plenty—"One who spends the Cāturmāsya without any observance of vow and restraint, or any particular Japa, is a fool. Even though he is alive be is no better than death". There the censure of those who default is found.

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XXIV Taranga

1-2. For the purpose of quick efficiency I shall now explain the procedure of verification of the suitability of the Mantras for the different individuals. In the Cakras beginning with Siddhādi Cakra the devotee shall test by counting the numbers from the initial letter of the devotee till the initial letter of the Mantra.

In these tests the name of the devotee shall be the one whereby he is familiarly known or the one arrived at in view of star of his birth.

3-12½. Five verticle lines are drawn and five horizontal lines in order to make sixteen squares . The letters of the alphabet are written in the squares in the following order:—

1, 3, 11, 9, 2, 4, 12, 10, 6, 8, 16, 14, 5, 7, 15 and 13. If the devotee counts the letters from the initial letter of the name till that of the Mantra. If the letters coincides are in square it is Siddha; if the mantra letter is in the second it is Sādhya; in the third it is Susiddha and in the fourth it is Ari (Enemy).

The four verticle squares in one of which the initial letter of the name happens is called Siddhacatuṣṭaya. The adjacent ones on the right hand side is Sādhyacatuṣṭaya and the next one Susiddha and the fourth is Sapatna (Enemy). The order then is Siddhasiddha, Siddhasādhya, Siddhasusiddha and Siddhāri.

If the Mantra letter is in the second (Adjacent one) it is Siddhasādhya. In the third—Siddhasusiddha and in the fourth it is Siddāri.

If the Mantra letter is in the second group of four squares in regard to that the calculation is from the square where the initial letter of the name is present. There the Mantra is efficacy is—

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(a) Sādhyasiddha, (b) Sādhyasādhya, (c) Sādhyasusidha and (d) Sādhyāri.

If in the third—(a) Susiddhasiddha, (b) Susiddhasādhya, (c) Susiddhasusiddha and (d) Susiddharipu.

If in the fourth—(a) Arisiddha, (b) Arisādhya, (c) Arisusiddha and (d) Aryari.

13-16½. If the Mantra is Siddhasiddha the efficacy is within the stipulated time: if it is Siddhasādhya it requires double time; if it is Siddhasusiddha it can be efficacious with the halved number of stipulated Japas. But the Siddāri Mantra destroys kinsmen.

Sādhyasiddha Mantra requires double time to be efficacious. Sādhyasādhya is fruitless. Sādhyasusiddha also requires double time and the Mantra of Sādhyāri nature destroys people of the same Gotra.

Susiddhasiddha Mantra requires only half the number of Japas. Susiddhasādaya Mantra should be repeated twice the number of times but Susiddhāri Mantra destroys persons of the same family.

Arisiddha Mantra kills the son, Arisādhya—the daughter, Arisusiddha—the wife and Aryari Mantra kills the devotee himself.

17-20. The letters of the name of the devotee and those of the Mantra are to be written. Then take the first letter of the name and calculate (according to the position in the alphabet) up to the first letter of the Mantra and find out its name among Siddha, Sādhya etc. then take the sacred letters of each, then the third etc. If the letters of the name get exhausted begin again from the beginning as long as the last letter of the Mantra is reached. If in the aggregate Siddha and Susiddha out number Sādhya and Ari then the result is auspicious. If the contrary takes place it is in auspicious. This is the opinion of some. This is in accordance with the concurrence of wise men.

21-24. *Akadama Cakra.* Make the 12-squared Rasi Cakra and full the squares with the letters in the order beginning with "A" and ending with "Ha" and omitting Ṛ, Ṝ, Ḷ and Ḹ ending in the north-east. Here start with the initial letter of the name of the devotee and calculate as far as the initial letter of the Mantra and decide (in accordance with the

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mode mentioned before) whether it is Siddha, Sādhya etc. and understand the consequence thereof. Siddha fructifies at the stipulated time; Sādhya requires more repetitions and Homas. The Susiddha is efficacious even by mere initiation. The Ari Mantra swallows the devotee. The Mantra letter falling in the first, fifth and ninth square is Siddha; that in the sacred sixth and tenth is Sādhya; that in the third, seventh, and eleventh is Susiddha and that in the fourth, eighth and twelfth is Ari.

25-26. There is another mode of verifying Siddha etc. Make a figure with four squares and go on writing the letters from A in all the four in the same order. Here also start with the initial letter of the name of the devotee and calculate as far as the initial letter of the Mantra. From this find out Siddha Sādhya etc. as before. This is the fourth method of verification.

27. The intelligent devotee shall add together the number of letters in the (of the devotee) Mantra. Then divide the sum by four. If the remainder is one it is Siddha; two Sādhya, three Susiddha and there is no remainder it is Ari. Competent people shall understand it properly.

28-32. The procedure of the verification through Siddha etc. has been explained. Now I shall explain the verification through Nakṣatras (stars)

Twenty seven squares are made in three rows and the names of the stars are written in order. The letters of the alphabets are to be written as follows in groups of 2, 1, 3, 4, 1, 1, 2, 1, 2, 2, 1, 2, 2, 2, 1, 2, 3, 1, 3, 1, 1, 1, 2, 2, 3 and 1 in the 26 squares of the stars. In the last square, that of Revati, the letters Kṣa, Am and Aḥ are written.

One's own star is Janma and the next ones are in order—Sampat, Vipat, Kṣema, Pratyari, Sādhaka, Vadha, Mitra and Paramamitra. Of these Vipat, Pratyari and Vadha are to discarded as in auspicious. The others are good.

Now Ṛṇadhanaśuddhi (verification through negative and positive aspects) is being explained. It is the bestower of supernatural powers.

33-42. Twelve verticle lines and seven horizontal lines are drawn so as to make sixtysix squares (six rows of eleven each).

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In the first row these number are to be written. They are being mentioned in order—14, 27, 2, 12, 15, 6, 4, 3, 5, 8 and 9. In the second row write the eleven vowels omitting the five long ones. In the third row the eleven letters from Ka to Ṭa are to written. In the fourth row, letters from Ṭha to Pha. In the fifth row letters from Ba to Ha. In the six row these numbers are to be written. They are being mentioned. They are 10, 1, 7, 4, 8, 3, 7, 5, 4, 6 and 3.

The letters of the Mantra are to be separated into vowels and consonants. The number assigned to a letter of the Mantra is the same as on the topmost row in the square exactly vertical to it. If the letter of the Mantra happens to be long, a corresponding short vowel is to be considered in its place for the purpose of the number. All the numbers are added together and divided by eight. The remainder is considered the Mantra Rāśi. Similarly consider the letters of the name of the devotee. The corresponding number is the one in the bottom row. Here also add together all the numbers and divide by 8. The remainder is called Nāmarāśi. When the remainder is zero it should be considered as eight. The greater number is considered Adhamarṇa and the lesser number is considered Dhanī. If the Mantra is Adhamarṇa, it can be adopted and not when it is Dhanī.

43-45½. *II mode of verification with positive and negative features.* Thus the negative and positive verification has been explained. Another method for the same is being explained. Starting from the initial letter of the name calculate the number till the initial letter of the Mantra (in accordance with the positive in the alphabet). Multiply it by three and divide the product by seven. The remainder is called Nāmarāśi. Similarly start from the initial letter of the Mantra and calculate till the letter of the name. Multiply by three and divide by seven. This is called Mantra Rāśi. Based on the remainder find out Dhanitā (Positivity) and Ṛṇatā (Negativity) as before.

46-49. *III mode of verification.* The letters of the Mantra are separated as vowels and consonants. Add them up and multiply by two. Then add the number of letters in the devotee's name. Divide the sum by 8. The remainder is called Mantrarāśi. Do this similarly with the letters of the name. Multiply by 2 and add

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the number of letters in the Mantra. Divide by 8. The remainder is called Nāmarāśī.

Find out Ṛṇatā and Dhanatā as before. The devotee thus has three modes of verifying the negativity and effirmity of the Mantra. He can adopt one of them.

50-52. A Mantra might not have yielded benefit in the previous birth due to sins. After the lapse of time when the sin is wiped off there is the benefit. If in the meantime he had died then in the next life the Mantra being Ṛṇī shall accord to him the benefit merely on acquisition. If the two Rāśis are of the same number the benefit may be acquired by means of repeated practice. But the Mantra of Dhanī nature yields benefit by more practice.

53-56. *Another method of verification the efficacy of Mantras.* I shall now mention another procedure in finding out the suitability of Mantras for particular individuals.

Make a hexagonal figure surrounded by six triangle, at the angular points. This can be drawn by two intersecting triangles. Start from the triangle to the east and proceed to write a letter of the alphabet. The letters from A to Ha omitting the four neuter vowels (*i.e.* Ṛ, Ṝ, Ḷ and Ḹ). As in the previous cases start with the initial letter of the name of the devotee and count till the initial letter of the Mantra is reached. If both of them are in the same triangle it indicates acquisition of riches; if the Mantra letter is in the second triangle. Wastage of wealth, in the third triangle obtaining wealth; in the fourth triangle enmity with kinsmen; mental anguish in case the Mantra letter is in the fifth triangle; if it is in the sixth triangle, watage of everything.

The original devotee shall impart only the Mantra that has been verified and found suitable to the disciple

57-61. I shall now mention those Mantras which do not require such tests as Siddha etc. Mantra of single letter, three letters, five letters, six letters, seven letters, nine letters, eleven letters, thirtytwo letters, eight letters, Haṁsa Mantra, Kūṭa Mantra, that which is taken from the Vedas etc., Om, that which is obtained through dream, one got through a woman, Māla Mantra, Nṛsimha Mantra, Prāsāda (Haum) Ravi Mantra, Vārāha Mantra, Mātṛkā Mantra, Parā Mantra (Hrīm), Tripurā Mantra, Kāma Mantra, Garuḍa Mantra acquired through.

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command, the Bauddha Mantras and the Jain Mantras—there is no verification through the various tests of Siddha etc. In regard to the Mantras other than there, the tests of verification are considered necessary.

The devotee shall certainly eschew the Vidyā, the Mantra the prayer and the hymn that has become inimical.

62. If an inimical Mantra has been adopted through ignorance it is essential that it is duly discarded. The procedure for that is mention now.

63. On an auspicious day the devotee places the sacred waterpot over the Sarvatobhadra Maṇḍala. Repeating the Mantra in the reverse order he shall fill it with pure water.

64-65. The deity is to be invoked therein and worshipped alongwith all the Āvaraṇas. In front of it an alter is prepared and fire is deposited there. Repeating the Mūla Mantra in the reverse order he shall offer a hundred Homas with ghee. Oblation is offered to the guardians of the quarters with milk pudding mixed with ghee.

66-69. He shall worship the lord of the Devas again and pray by means of this Mantra:—"I had been fickleminded enough to take up and worship this Mantra without any forethought as to its suitability. Thereby may mind has become utterly agitated. Eradicate it entirely. May my sin be wiped off. Let there be eternal welfare. Let it increase my prosperity and weal. Let there be the sanctifying devotion".

After praying thus to the lord of the Devas the devotee shall write the Mantra in reverse order in the palm leaf with camphor, agallochum and sandal paste. Then he shall worship it.

70-71. The devotee then ties the palm leaf piece on his head and takes his bath with the water in the pot. He fills the pot once again with water and puts in its mouth the palm leaf with the Mantra. After the due worship the pot is cast into a river or lake. Thereafter he feeds brahmins. Thereby he shall become free frem the pain and sorrow caused by the Mantra.

72-74 If, even after diverse tests of verification one does not get a suitable Mantra one shall prefix the Bījas like Hrīm, Klīm and Śrīm.

Perhaps, if the devotee repeats the Mantra having Om for Sampuṭa he may find it suitable.

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Or if the Japa is conducted with the letter of the alphabet in the usual order as well as in the reverse order the Mantra may become efficacious.

A devotee will find that Mantra very excellent, in which he has special attachment and devotion. Even a Mantra that had been in the inimical position becomes one bestowing fulfilment of desires.

75-76. The groups of spells and charms have been classified into three by the learned people conversant with the Āgamas.

Mantras with syllables up to ten in number are called Bīja Mantras. Those up to twenty syllables are "Mantras". Those with more than twenty syllables are called Mālā Mantras.

77-78. The Bīja Mantras become perfected in the childhood of the practitioner. The Mantras (*i.e.* 11 to 20 syllables) become perfected in the youth and the Mala Mantras in the old age. The intelligent devotee repeats the Bīja Mantras etc. twice the stipulated number of times in order to get the benefit during the other stages of life.

79-83. Now the differences between Mantras such as Svakula (of the same family) and Anyakula (of another family) are being explained.

The Prakṛti (Nature) is of the form of the five elements. The Mātṛkās (letters) are born of that. Hence the fifty letters of the alphabet are considered as being of the form of the five elements. The letters U, Ū, O, Ga, Ja, Ḍa, Da, Ba, La and La are these of the Earth element.

The letters Ṛ, Ṛ, Au, Gha, Jha, Ḍha, Dha, Bha, Va and Sa are the letters of the water element.

The letters I, Ī, Ai, Kha, Cha, Ṭha, Tha, Pha, Ra and Kṣa are the letters of the fire element.

The letters A, Ā, E, Ka, Ca, Ṭa, Ta, Pa, Ya and Sa are considered belonging to the wind element.

The letters Ḷ, Ḹ, Am, Ṅa, Ña, Ṇa, Na, Ma, Śa and Ha are considered to being to the Ether element.

The letters Visarga (Ḥ) is of the nature of the Prakṛti. It is incited by the Vital air Prāṇa and it comes out without touching the Kaṇṭha and other places (Throat etc.). Grammarians say that Visarga originate from throat [Akuhavisarjanīyānāṁ Kaṇṭhaḥ].

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84-88. These letters of the group belonging to the different elements are Svakulas with regard to the letters of the same group. The letters of the group of the element of water are friendly (Mitra) to the letters of the element of Earth; but the letters of the fire element are inimical and those of wind—indifferent.

To a letter of the group of the element of water that of the Earth element is considered friendly; that of fire element inimical and that of the wind– indifferent.

To a letter of the fire element that of the wind element is said to be friendly; that of the water element inimical and that of the Earth indifferent.

To a letter of the wind element that of the fire element is friendly; that of the Earth element is inimical and that of the water element is indifferent.

To all the letters of the Earth element and others the letters of the Ether element are friendly always.

89-92. Verification and tests regarding the fact whether the initial letters of the devotee's name and the Mantra belong to the category of Svakula etc. should be conducted by the person ready to impact the Mantra. Fructification of the desired benefit is the result when the letters are of Svakula type or friendly type. If they are inimical the result is sickness or death. If they are of the indifferent type - nothing (good or bad) will result therefrom. The devotee shall avoid the Mantra falling in the category of enemy or indifferent. One who desires fulfilment of the cherished desires shall select the Mantra of the Svakula type or friendly type.

If there is identity of the star in regard to the inimical letters of the name and Mantra, the Mantra can be considered to be of the Svakula type. Learned men have further classified into three—male, female and neuter

93-97. Mantras ending with Vasat or Phaṭ come under the male category. Those that end with Vausat or Svāhā come under the female category. Mantras ending with Hum or Namaḥ come under the Neuter category.

In the rites of Vaśya, Uccāṭana and Rodha (*i.e.* Stambhana) the Mantras of the male category are the bestowers of benefits. In minor rites as well as those of dispelling sickness the Mantras

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of the female category yield benefits quicker. In Abhicāra (black magic) the Mantras of the Neuter category are recommended.

When the verification actually pertains to the star, the star of naturity is to be considered. In other contexts either the popular name or the name of naturity.

A Mantra when imparted after full verification shall be conducive to the attainment of benefits. There are seventy million Mantras and all of them are affected by one or more of the defects Chinnatva (brokenness) etc. fifty in number (according to Paṭala II of Śāradātilaka).

98-101. Hence the following ten rites called "Samskāradaśakam" are to be performed to wipe off those defects.

With Rocanā and other ingredients draw a good triangle on a leaf of Bhūrja. Draw six parallel lines to each of the three sides in order to cut the triangle into 49 small triangles. The letters of the alphabet beginning with A and ending with Ha starting with the north-east corner and ending with the west corner

Goddess should be invoked therein and worshipped with sandal paste etc.

From this figure the required letters of the Mantra must be taken out consecrated and written on another Bhūrja leaf. This is called (1) Janana Saṁskāra (consecratory rite of Nativity).

102-108. The other nine Saṁskaras are as follows:—

(2) *Dīpana* (*kindling*) *rite.* The required Mantra with Haṁsa as Sampuṭa is repeated a thousand times ["Haṁsa—Soham" (Mantra)]. This is the Dīpana rite.

(3) *Bodhana* (*wakening*) *rite.* The required Mantra with Hrūm as Sampuṭa is repeated a thousand times [Hrūm—Hrūm Mantra]. This is Bodhana rite.

(4) *Tāḍana* (*striking*) *rite.* The required Mantra with Phaṭ as Sampuṭa is repeated a thousand times [Phaṭ—Phaṭ Mantra]. This is the Tāḍana rite.

(5) *Abhiṣeka* (*Ablution*) *rite.* The required Mantra is written on a palm leaf and water inspired with the Mantra Aim Haṁsaḥ Om a thousand times is poured over it repeating the same Mantra. This is Abhiṣeka rite.

(6) *Vimalīkaraṇa* (*Purificatory*) *rite.* The Mantra with Om

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Trom Vaṣaṭ as Sampuṭa is repeated a thousand times ["Om Trom Vaṣaṭ - Vaṣaṭ Trom Om" Mantra]. This is called Vimalīkaraṇa rite.

(7) *Jīvana* (*Resuscitating*) *rite*. The Mantra with Svadhā Vaṣaṭ as Sampuṭa is repeated a thousand times ["Svadhā Vaṣaṭ—Vaṣaṭ Svadhā" (Mantra)]. This is called Jīvana rite.

(8) *Tarpaṇa* (*Propitiating*) *rite*. The required Mantra is written on a palm leaf with Grocanā and other ingredients. Libation is offered to it with milk, ghee and water (a hundred times). This is called Taraṇa rite.

(9) *Gopana* (*Concealing, Protecting*) *rite*. The required Mantra with Hrīm as Sampuṭa is repeated a thousand times. This is called Gopana rite.

(10) *Āpāyana* (*Causing fulness and Prosperity*) *rite*. The required Mantra with Hsauḥ as Sampuṭa is repeated a thousand times. This is called Āpyāyana rite.

Thus the ten consecratory rites that eradicate the defects of Mantras have been explained.

109-112. I shall enumerate those Mantras of great efficacy in Kaliyuga.

The three Mantras of Nṛsimha *i.e.* one of three letters, one single syllabled and one in the Anuṣṭup Metre, two Mantras of Arjuna, one single syllabled and one in Anuṣṭup metre; two Mantras of Hayagrīva, Cintāmaṇi, then the Mantras of Kṣetrapāla, Bhairava, Yakṣarāja, Gopāla, Gaṇapati, Ceṭakā, Yakṣiṇī, Mātaṅgī, Sundarī, Śyāmā, Tārā, Karṇapiśācinī, Śabarī, Ekajaṭā, Vāmākālī, Nīlasarasvatī, Tripurā and Kālarātri.

113-121. *Restricted to the three castes*. The Mantras of Aghora, Dakṣiṇāmūrti, Umāmaheśvara, Hayagrīva, Varāha and Lakṣmīnārāyaṇa, the four lettered Mantras of Vahni and Ravi with Om in the beginning, the Gaṇapati Mantra with Om in the beginning, Haridrāgaṇapati, the eight lettered Mantra of Sūrya, the six lettered Mantra of Rāma, the Mantrarāja with Om in the beginning (Nṛsiṁha Mantra), Pranava and Vedic Mantra - these Mantras can be imparted to Brahmins, Kṣatriyas and Vaiśyas but not to the Śūdras.

Restricted to Brahmins and Kṣatriyas. Sudarśana Mantra, Pāśupata, Āgneyāstra and Nṛsimha Mantras can be given to only

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the Brahmins and the Kṣatriyas and not to anyone of any other caste.

The following can be imparted to all Chinnamastā, Mātaṅgī, Tripurā, Kālikā, Siva, Laghuśyāmā, Kālarātri, Gopala, Janakīpati, Ugratara and Bhairava Mantras can be given to all. Particularly these Mantras are beneficial in the case of women.

In regard to the worship of deities preceptors and brahmins all people who have faith are entitled irrespective of whether they are Brahmins, Kshatriyas, Vaishyas, Śūdras or women.

In regard to the Bīja Mantras, Hrīm, Klīm, Śrīm and Aim can be given to a Brahmin; except Hrīm the other three to a Kshatriya; Śrīm and Aim to a Vaiśya and Aim to a Śūdra. To the others Hum, Vasat and Namaḥ can be given.

122-128. Now the articles for Homa are being mentioned. They are common to all. If fruits are used for Homa one gets happiness Palāśa used in Homa yields the fruction of desires. with Hayamāra women can be allured; with Guḍūcī sickness can be cured; with Dūrvā, intellect can be increased; with jaggery people can be attracted. Riches can be acquired by performing Homas with Bilva leaves, ghee, lotus, Pāṭalas and Campakas. One will be renowned if one performs Homa with Siddhārtha and Mallikā fluency of speech results from the Homa of Jāti flowers. All the riches desired can be acquired by men if they perform Homas with grains, barley, the twigs of Plakṣa, Udumbara and Aśvattha and gingelly seeds with three sweet things.

The four castes of Vipra etc. can be respectively captivated by the Homas of Kiṁsuka, Kāsamarda, Kṛtamāla and Pāṭala.

Conjugal bliss and contentment can be acquired through sweet scented things.

The enemies become mad if Bibhītaka is used for Homa; they become sick if Kodrava is used for Homa; they can be made nervous and frightened if peacock's tail is used for Homa they can be made dumb if Māṣa pulse is used. If the Homa is performed with the twigs of silk cotton tree the enemies are destroyed ere long. Why drag on ? The deity well propitiated and served bestows everything desired.

129. If the Puraścaraṇa is performed once and the Mantra

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can not be performed due to sins of the previous birth, then the devotee shall perform it once again.

130-131. Or at the time of the eclipse of the sun and the moon the devotee stands in a river flowing into the sea throughout the period of the eclipse and repeats the Mantra. He then performs Homa one tenth in number. Then he shall feed Brahmins by means of various kinds of cooked food. He shall thereby achieve the benefit if the Mantras.

Mantras become perfectly realized ere long if the devotee is engaged in repeating them incessantly.

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COMMENTARY

XXIV Taraṅga

1. He indicates that he is about to explain the mode of verification and purification of the Mantras.

3-12. He explains the "Akathaha Cakra" sixteen squares are to be made. Then the letters of the alphabet are written in order in the squares 1, 3, 11, 9, 2, 4, 12, 10, 6, 8, 16, 14, 5, 7, 15 and 13. They are to be written again and again till all the letters are used up. Siddha and Sādhya etc. are determined. Again in the groups of four squares. Find out in what position the initial letter of the name is. The same position in the second third and fourth groups of four squares should made the basis for further consideration. This calculating, one arrives at these four groups of foursomes—

I. (a) Siddhasiddha, (b) Siddhasādhya, (c) Siddhasusiddha, (d) Siddhāri.

II. (a) Sādhyasiddha, (b) Sādhyasādhya, (c) Sādhyasusiddha and (d) Sādhyāri.

III. (a) Susiddhasiddha, (b) Susiddhasādhya, (c) Susiddhasusiddha and (d) Susiddhāri.

IV. (a) Arisiddha, (b) Arisādhya, (c) Arisusiddha and (d) Aryari.

He explains their result. It can be perfected through Japa etc. as ordained in the Kalpa texts.

15. If what is laid down in the Kalpa texts is performed two fold.

16. Tatsusiddha means Sādhyasusidda.

17. He explains that the verification by means of Siddha etc. has another mode.

19. Vyutkramāt—If vice versa *i.e.* If the Siddhasusiddha are many and Sādhyāris are less then it is auspicious.

20. This opinion is confirmed by the concurrence of wise men and venerable persons.

21-22. He explains the Akaḍama Cakra Dvādaśāra etc. Ṣaṇḍhas (Eunuchs) among vowels are Ṛ, Ṝ, Ḷ and Ḹ.

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23. Japas and Homas should be increased in number.

24. For the sake of clarity he reiterates that in the ninth, eleventh and the fifth it is Siddha.

27. He mentions another mode Nāmnaḥ etc. As mentioned before if the number of letters in the name and the Mantra are added together and divided by four—if the remainder is one it is Siddha; if two—Sādhya; if three Susiddha and if zero Ari.

28. Bhaśodhanam—Verification and purification on the basis of star. There, how to assign the letters to the different stars - is mentioned—Netra etc.

29. Uḍuṣu—in the stars.

30. Pauṣṇabhāge—in the part assigned to Revati (27th star).

33. He explains Ṛṇadhanaśodhana verification by means of positive and negative features. The devotee shall draw seven horizontal and twelve verticle lines.

34-38. In the I row—The number 14 etc.

II row—Eleven vowels taken and the long Ā, Ī, Ū and $\bar{\text{Ṛ}}$ and $\bar{\text{Ḷ}}$ are omitted.

III row—Letters from Ka to Ṭa.

IV row— „ „ Ṭha to Pha.

V row - „ „ Va to Ha.

VI row—the numbers 10 etc. should be written.

39-41. The letter (*i.e.* its serial number) should be multiplied by the corresponding number given in the first row e.g. The letter A in the first square multiplied by 14 gives 14. The letter I in the second square multiplied by 27 yields 54. The letter U in the third squares multiplied by 2 gives 6. So on, ahead also. The letters of the name of the devotee should also be multiplied similarly by 10 etc. (number in the bottom row).

The number got thus by adding multiplying etc. the Mantra letters, should be divided by 8. The result is Sādhyarāśi. The number got by these calculations with the name of the devotee is divided by 8 and the remainder is Sādhakarāśi.

42. If the Rāśi of the Mantra is more it can be adopted.

43. He explains the verification through Ṛṇa and Dhana in another procedure.

The state of being Dhanī and Ṛṇī as before. If the remainder is more it is Ṛṇī and if it is less it is Dhanī.

46-48. He explains still another procedure. With those

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letters of the name of the devotee so separated into vowels and consonants—should be added.

49. The state of Rnī and Dhanī as before. As mentioned before, the more is Rnī etc.

50-52. He mentions the cause for the Mantra being Ṛṇī. While the Mantra was being practised in the previous birth there had been sins. Hence the Mantra was eradicating those sins. So it could not yield any other benefit. The sins were eradicated and at the time of yielding benefit the devotee might have died. So the Mantra had become Rnī (indebted) because it had not bestowed benefit. That Mantra in this birth becomes the bestower of the desired result merely on acquisition. Anehasi in the time.

54. Napuṁsakas—Neuters *i.e.* the vowels Ṛ, Ṝ, Ḷ and Ḹ.

57. Rasavarṇa—having six syllables.

58. Radanakṣara—having 32 syllables.

Kūṭa—A group of consonants.
Dhruva Praṇava.

60. Pakṣināyaka—Garuḍa Mantra.

63-69. He explains the mode whereby Ari Mantras can be eschewed Supāthasā—with holy water.

70-71. Tam-Kumbham waterpot should be filled with water. There in the pot the palm leaf with the Mantra written thereon should be put.

Karmotkramgatayā Varnamacayā—With the letters of the alphabet in the due order and reverse order.

After repeating the letters beginning with Ā and ending with La he shall begin with La and repeat ending with A.

If the Japa is performed thus, even the Ari Mantra becomes the bestower of powers.

75. He explains the classification of the Mantras into three.

76. Nakhāvadhi—Till the (Mantra) of twenty syllables.

80. The third letters of each of the five classes *i.e.* Ga, Ja, Ḍa, Da and Ba.

Karṇau—letters U and Ū.

O, La and Ḷa—All these are the letters pertaining to Earth element.

81. The letters Ṛ, Ṝ, Au, Gha, Jha, Ḍha, Dha, Bha, Va and Sa—these are the letters pertaining to the water element.

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Netre—(I and Ī) Kha, Cha, Ṭha, Tha, Pha, Ai, Ra and Kṣa there vowels are the letters pertaining to the fire element.

82. A, Ā, Ka, Ca, Ta, Ta, Pa, Ya and Ṣa these are the letters pertaining to the wind element.

Vargāntima—the last ones of the five classes.

Ṅa, Ña, Ṇa, Na, Ma, Ḷ, Ḹ, Ś, Ha and Am these are the letters pertaining to the Ether element.

83. He explains that the Visarga is of all the five elements. Other letters are uttered with the direct contact of the places in the body (throat etc.) but not the Visarga. Hence it is of all the elements.

84-87. He explains Svakula and Anyakula aspect of these.

90-91. He mentions the result. If the letter is Svakula the desired power is obtained.

92-93. He mentions another division of Mantras into three classes.

94. He explains their application in Vaśya, Uccāṭana etc.

97. Chinna—Obstructed, cut, powerless etc. The fifty defects and their definitions are mentioned in the II Paṭala of Śāradātilaka. They are not being written here because of the fear of increasing the bulk of the Text. There are seventy million Mantras. All of them are affected by (one or more of) these defects.

98-101. He explains the mode of consecration viz. Janana—Nativity. The devotee takes a Bhūrja leaf and draws a triangle in front of him with Rocanā, Kumkuma and Sandal as ingredients. From all sides six parallel lines are drawn and thus 49 small triangles are made. There starting from the north-east and ending with the west the letters of the alphabet are written one by one, invoked and worshipped. Thereafter the letters of the Mantra should be taken one by one, wiped well and written in another Bhūrja leaf.

This is called Jananam (Nativity).

102-103. He explains Dīpana (kindling). If the Mantra with Hamsa Mantra as Sampuṭa is repeated thousand times it is Dīpana (kindling) e.g. Haṁsaḥ Rāmāya Namaḥ Soham.

He explains Bodhanam (Wakening). Nabhaḥ – Ha, Vahni—Ra, Indu—Ṁ, Ardhi—Ū, All together—Hrūm. The Mantra repeated five thousand times with Hrūm as Sampuṭa is—

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Bodhanam e.g. Hrūm Rāmāya Namaḥ Hrūm Phaṭ Rāmāya Namaḥ—repeating thus a thousand times is called Tāḍanam (striking).

104. He explains Abhiṣeka (Ablution) "Aim Hamsaḥ Om". The Mantra is repeated thousand times and water is inspired thereby. That water is poured over a palm leaf with the Mantra written thereon. All the same Mantra is repeated. This is the rite of Abhiṣeka.

105. He explains the Vimalīkaraṇa (Purification) rite.

Hari—Ta

Vahnyanvita—Joined with Ra

Tārī—Having Om Hence Trom

"Om Trom Vaṣaṭ Rāmāya Namaḥ Vaṣaṭ Trom Om".

This is repeated thousand times. This is the rite of Vimalīkaraṇa.

106. He explains Jīvanam (Resuscitating) Svadhā Vaṣaṭ Rāmāya Namaḥ Vaṣaṭ Svadhā. Repeating this a thousand times is the rite Jīvanam.

He explains Tarpaṇam (Propitiating).

Libation is offered with milk, ghee and water with the same Mantra there itself a hundred times.

This is the Tarpaṇa rite.

107-108. He explains Gopana (concealing, protecting) rite. Thousand repetitions with Hrīm as Sampuṭa. He explains Āpyāyana (causing fullness). The third Bīja of Bālā Mantra—Sauḥ. Gagana—Ha with that in the beginning hence Hsauḥ. With this as Sampuṭa a thousand Japas—is the rite of Āpyāyana. The Sampuṭa with a single syllable means uttering before and after. How can there be the reversal when there is only one syllable ?

109. He enumerates Siddha Mantras—Narasimha Mantras are (a) single syllabled, (b) three syllabled, (c) Anuṣṭup.

110-112. Single syllabled Hayagrīva Mantra is of two types.

Cintāmaṇi—"Kṣmnyom".

113-114. He enumerates the Mantras that can be imparted only to Brahmins, Kshatriyas and Vaiśyas—Aghore etc. Umā Maheśvara Mantra is—

"Om Hrīm Hraum Namaḥ Śivāya".

115. Mantra-rāja is Narasiṁha.

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116. He enumerates the Mantras that can be given to brahmins and Kshatriyas—Sudarśana etc.

117-119. He enumerates the Mantras that can be given to all the four castes.

120. He explains the speciality in the Bījas. To the brahmins the Bījas Māyā, Kāma, Śrī and Vāk can be given. Kām, Śrī and Vāk to Kṣatriyas. Śrī and Vāk to the Vaiśyas, Vāk to Śūdra. To the others of inter caste birth Varma (Hum) etc.

123. Hayamāra Karavīra.

124. Jāti flowers should be used for Homa and the benefit is fluency of speech.

125. With the twigs of Plakṣa etc. Homa can be performed.

126. Brahmins and others can be allured and captivated by means of the Homas respectively with Kiṁśuka etc.

Kṛtamāla—Rājavṛkṣa.

Gandhavastubhiḥ—with camphor and other scented things.

127-128. Kalāpas—peacock tails. If they are used for Homa—the enemies can be frightened.

129. If due to the fact that the sins are too many in the previous birth, no result is achieved by means of a single Puraścaraṇa then the devotee shall perform Puraścaraṇa once again.

130-131. He mentions a mode of brief Puraścaraṇa—

Samudragāminyām—one flowing into the Sea Gaṅgā etc. Vipras should be fed. Their number is the same as that of the Homa. The word Taddaśāṁśataḥ in the original text applies to both. Homa should be performed one tenth of the times the Japa was performed. After feeding the brahmins one should attain needed benefit.

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XXV Taranga

1-3. I shall now mention the six types of (rites) activities (pursued by devotees for achieving desired results). By proper application they all bestows great powers and fulfilment of desires. They are—(a) Śānti, (b) Vaśyam, (c) Stambhanam, (d) Dveṣam, (e) Uccāṭanam and (f) Māraṇam.

(a) Santi means peace but the rite of Śānti is for the destruction of sickness etc., (b) Vaśyam means under the influence and control but the rite is for making come person do as was bidden by ten devotee, (c) Stambhanam means "stunning". The rite is intended for preventing some activity of some one in view; (d) Dveṣa means hatred. The purpose of this rite is to bring split and mutual ill well between two friends, (e) Uccāṭana means driving away. The purpose of the rite is to dislodge some one from his state and (f) Māraṇa means killing. The rite is pursued to kill enemies. These are the characteristic features of the six rites.

4-5. There are nineteen items to be understood adequately before proceeding to perform the six types of rites mentioned before. They are - (1) Deity, (2) the colour of the deity, (3) season, (4) the quarter or direction, (5) the day, (6) the seat, posture, (7) the Vinyāsas or special setting, (8) Maṇḍala (zero), (9) Mudrā (gesture), (10) Akṣara (letter), (11) Bhūtodaya (rising of the element), (12) Samidhā (sacrificial twig), (13) Rosary, (14) fire, (15) Materials for writing, (16) Sacrificial pit (Kuṇḍā), (17) Sruvā, (18) Sruk (These two are special ladles) and (19) Stylus.

6-17. (1) *Deity.* Rati, Vāṇī, Ramā, Jyeṣṭhā, Durgā and Kālī are the deities (to be worshipped respectively in the six types of rites.

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(2) *Colours of the deities.* Their respective colours are white, pink, yellow, variegated, dark coloured and gray. The deities are to be worshipped with the flowers of their respective colours.

(3) *The seasons are six* Vasanta (spring), Śiśira (chill season), Grīṣma (Summer), Toyada (Rainy), Śarat (Autumn) and Hemanta (Winter). Each of these are represented in a day and lasts 10 Ghaṭikās (Four hours) starting with Sunrise. These are to be taken into account when performing the above rites.

(4) *Quarter-Direction.* The directions of the six rites are respectively (a) north-east, (b) north, (c) east, (d) south-west, (e) north-west and (f) south-east. The devotee faces the respective quarter and repeats the Mantra.

(5) *The days.* (a) *Śānti* rites are to be performed on the second, third, fifth and seventh days of the bright half of the lunar month coinciding with Wednesday or Thursday.

(b) *Vaśya* rites to be performed on the fourth, sixth, ninth and thirteenth days (of bright half) of the lunar month coinciding with Monday or Thursday.

(c) *Dveṣa* rites are to be performed on the eighth, ninth, tenth and eleventh day in the bright half of the lunar month coinciding with a Saturday.

(d) For the sake of adequate benefit *Uccāṭana* rite are to be performed on the eighth and fourteenth days of the dark half coinciding with a Saturday.

(e) *Stambhana* and (f) *Māraṇa* rites are recommended to be performed on the eighth, fourteenth days of the dark half, on the New moon day and on the first day in the bright half coinciding with Sunday, Saturday or Tuesday.

The posture to be adopted by the devotee in all these rite is in this order—Padma, Svastika, Vikaṭa, Kukkuṭa, Vajra and Bhadra.

The Japa should be performed sitting on the hides of cow, rhinoceros, elephant, jackal, sheep or buffalo respectively. After enumerating the Āsanas thus the Vinyāsa or special setting is explained now.

18. In these six rites the following six special settings shall be adopted viz.—

(1) Granthana, (2) Vidarbha, (3) Sampuṭa (4) Rodhana, (5) Yoga and (6) Pallava.

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19-22½. The characteristics of these six are being explained one by one.

(1) *Granthana.* One letter of the Mantra is set and then one letter of the name, then one Mantra letter and then one letter of the name. Like this all the letters are set. This is called *Granthana.*

(2) *Vidarbha.* At the out set two letters of the Mantra and one letter of the name are set. This is repeated again and again. Those who are great experts in Mantra Śāstra call this Vidarbha.

(3) *Sampuṭa.* At the out set the entire Mantra is uttered then the entire name is repeated. In the end the Mantra is repeated in the reverse order. This is called Sampuṭa.

(4) *Rodhanam.* The setting of the Mantra in the beginning, middle and the end is called Rodhanam.

(5) *Yoga.* The setting of the Mantra at the end of the name is called Yoga.

(6) *Pallava.* The setting of the name at the end of the Mantra is called Pallava.

23-27. *Maṇḍala* (Mystic-zone-diagram). The Maṇḍala of water considered to be the best for Śānti rites. Its shape is like the crescent Moon. At the sides there are lotuses one on either side.

The Maṇḍala of fire is a triangle with Svastika symbol within. It is to be used in Vaśya rites.

The Maṇḍala of the Earth is square with Vajra (thunderbolt). It is to be used in Stambhana rites.

The Maṇḍala of Ether is a circle. It is to be used in Vidveṣaṇa rites.

The Maṇḍala of Wind is the circle with six dots. It is to be used in Uccāṭana rites.

The Maṇḍala of fire (mentioned before) is to be used for Māraṇa rites.

There are six Mudrās to be used in the six rites respectively. They are those of lotus, noose, club, mallet, thunderbolt and sword.

The Mudrās in regard to Homa are being mentioned now. There are three Mudrās in Homa viz. Mṛgī (Dear), Hamsī (Swan) and Sūkarī (Sow).

28-29. The ring finger, the middle finger and the thumb are

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joined together in the Mṛgī Mudrā. When all the fingers except the small finger are joined together the Hamsī Mudrā is formed. The Sūkarī Mudrā is by narrowing and shinking the palm. The characteristics of the Mudrās have been mentioned.

In Śānti rites Mṛgī Mudrā is to be used.

In Vaśya rites Haṁsī Mudrā is to be used.

In Stambhana and other rites Sūkarī Mudrā is to be used.

30-32½. Scholars well versed in Mantra Śāstra have said that the letters pertaining to (a) moon, (b) water, (c) Earth, (d) Ether, (e) Wind and (f) fire are to be used respectively in Śānti and other rites as the Bīja letters for the Mystic diagram.

The sixteen vowels and Sa and Ṭha are the letters pertaining to the Moon. The letters pertaining to the elements have been mentioned [XXIV-80 et sq]. But in the rites of Vaśya etc. those letters omitting those of the moon are to be used.

Some scholars are of the opinion that the letters pertaining to the moon etc. are respectively Sa, Va, La, Ha, Ya and Ra.

Jātis. In the rites Śānti etc. the following six are considered Jātis by the excellent scholars of the Mantra literature—(a) Namaḥ, (b) Svāhā, (c) Vaṣaṭ, (d) Vauṣaṭ, (e) Hum and (f) Phaṭ.

33-36. (11) *Bhūtodayas* (Rising of the element)

(a) When the breath passes beneath both the nostrils it should be considered that the element of water has risen. It is the bestower of perfect power during the Śānti rite.

(b) When the breath resorts to the ridge of the nose for passing it is the rising of the element of Earth. It is recommended for *Stambhana* rite.

(c) When the breath has its passage between the two nostrils it should be considered that the element of Ether has risen—it bestows good results in Vidveṣaṇa rite.

(d) When the breath passes over the nostrils it should be considered that the element of fire has risen. The two rites of Māraṇa and Vaśya become fruitful when performed at this time.

(e) When the breath has its passage sideways it should be understood that the wind element has risen. The rite of Uccāṭana is to be performed then.

37-39. (12) *Samidhā* (Sacrificial Twigs). In the Śānti rite the sacrificial twigs must be of Dūrvā smeared with cow's ghee.

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In the rite of Vaśya the Homas should be performed with Dāḍima twigs with the ghee of goat.

The twigs of Rāja tree smeared with sheep ghee should be used in the Stambhana rite.

In the Dveṣa rite the twigs of Dhattūra smeared with Atasī oil should be used for Homa.

In the Uccāṭana rite the mango twigs smeared with Kaṭu oil (Mustard oil) should be used.

The twigs of Khadira smeared with mustard oil is recommended in Māraṇa rite.

40-44. (13) *Mālā* (*Rosary*). In the rites beginning with Śanti the beads of the rosary shall be respectively made of conch shell, lotus seeds, lemons or margosa fruits, the teeth taken from the dead body, the teeth of horse and the teeth of donkey.

In the rites of Śānti and Vaśya as well as the holy rites for nourishment, enjoyment and salvation, while the Mantras are being repeated the rosary bead rests on the middle finger and the thumb is used to pass on to the successive beads.

The intelligent devotee performing Stambhana and other rites shall perform Japa making use of the ring finger and thumb for rotating the feads.

In the rites of Dveṣa and Uccāṭana the index finger and the thumb are used together.

The intelligent devotee performs Japa making use of the small finger and the thumb in the rite of Māraṇa.

In auspicious rites the number of feads shall be 108, 54 or 27. In the wicked rites of Abhicāra the number of beads shall be 15.

45. (14) *Agni* (fire). The fire used for Śānti rite as well as Vaśya rite shall be ordinary domestic fire. The Stambhana rite should be performed in the fire created by the attrition of Vaṭa sticks. The Dveṣa rite shall be performed in the fire kindled by Kalitaru or Bibhītaka. The remaining two rites of Uccāṭana and Māraṇa shall be performed in the fire at the burning ghat.

46-49. The fuel to be used for kindling the sacrificial fire in the various rites is as follows:—

In an auspicious rite the knower of Mantras shall use the twigs of Bilva, Arka, Palāśa and trees with milky exudation in the performance of Homas. In an inauspicious rite the twigs

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of Viṣavṛkṣa, Akṣa, Nimba, Dhattūra and Śelu are to be used for kindling the fire.

The worship of the tongues of the fire god. In Śānti rite the devotee worships the tongue of the fire god, named *Suprabhā.*

In Vaśya rite—*Raktā.*

In Stambhana rite—*Kanakā.*

In Vidveṣa rite – *Gaganā.*

In Uccāṭana rite – *Atiraktikā.*

In Māraṇa rite—*Kṛṣṇā.*

The tongue called Bahurūpā is to be worshipped everywhere.

In the rites of Śānti etc. the number of person to be fed is also to be understood.

50-54½. In the Śānti and Vaśya rites the number of Brahmins to be fed is one tenth of the number of Homas. This is the best arrangement in the rite.

If the number is one twentyfifth the arrangement is mediocre. The feeding of brahmins whose number is a hundredth of the number of Homas is the worst arrangement.

It is considered good if the number of brahmins to be fed in the Stambhana rite is twice that of the brahmins fed in the rite of Śānti. In the Dveṣaṇa and Uccāṭana rites it shall be three times. In the Māraṇa rite the number of brahmins to be fed is equal to that of the Homa.

The characteristics of the Brahmins. They should be pure and born of highly noble families. They should be conversant with the Vedas along with the six ancillary subjects. They should be of very pure conduct. Such brahmins should be fed with excellent dishes. They should be honoured on a footing with the deities. They must be prostrated to again and again. They must be propitiated with sweet words and gifts of gold etc. If their blessings are received the devotee shall attain the desired benefits ere long. The sin born of the black magic deed perishes at the utterence (of blessings) of the brahmins.

55-57. (15) *Materials for writing.* In the six rites beginning with Śānti the materials used for writing the mystic diagram shall respectively be sandal paste, Rocanā, Turmeric, domestic smoke, the charcoal from the funeral pyre and the eight types of poisons substances. Those articles for writing the mystic diagram in the XX Taraṅga are also to be used in the respective contexts.

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The eight types of poisonous substances are—Pippalī, Marica, Ginger, Vulture shit, Citraka wood, Domestic smoke, Dhattūra juice and salt.

58-59. *Background for the writing.* The mystic diagram is to be written on the Bhūrja leaf in the case of Śānti and Vaśya rites; on the tiger skin in Stambhana rite; on the skin of a donkey in Vidveṣaṇa rite; on a banner cloth in Uccāṭana rite and on the human bone in Māraṇa rite. The various other things mentioned in Yantra Taraṅga (XX) are also to be adopted by the excellent devotee conversant with Mantras.

60-64½. (16) *Kuṇḍa* (Sacrificial pit). The shape of the sacrificial pit shall respectively be (a) circle, (b) lotus shaped, (c) square, (d) triangle, (e) hexagonal figure and (f) semicircular and they should be dug in the directions of west, north, east, south-west, north-west and south.

(17-18) *Śruk and Sruva.* The ladles Sruk and Sruva are made of gold in Śānti rite of Yajña tree in Vaśya rite and of iron in Stambhana and other rites.

(19) *Stylus* (Lekhanī). In the Śānti rite the stylus shall be of either gold or silver or of Jātī twig.

In the Vaśya rite it shall be made of the sprouts of Dūrvā.

In the Stambhana rite it shall be made of Agastya tree or Rāja tree.

In the Vidveṣa rite it shall be made of Karañja tree.

In an auspicious rite, the intelligent devotee shall make the stylus one an auspicious day.

In the Uccāṭana rite the stylus shall be made of Bibhītaka.

In the Māraṇa rite the stylus shall be made of a mad's bone.

In an inauspicious rite the stylus shall be made on Tuesdays, Riktātithis (*i.e.* fourth, ninth and fourteenth days of the lunar fortnight) and on Viṣṭi Karaṇa.

65-67. *Diet during the rites.* Now I shall explain in order the diet during the rites, the libation articles and the vessel thereof.

The devotee shall eat only Haviṣya cooked rice during the rites of Śānti and Vaśya; milk pudding during the Stambhana rite; black gram and green gram during Vidveṣaṇa rites; cooked Masūra lentils; Śyāma rice and milk pudding from goats milk

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during the Māraṇa rite. This is the diet ordained for the practitioner of Mantra performing the different rites.

68-71. *Libation items.* In Śānti and Vaśya rites the water for libation should be mixed with turmeric. In Stambhana and Māraṇa rites the water shall be lukewarm with pepper and other things put in. In the rites of Vidveṣaṇa and Uccāṭana the water shall be mixed with the blood of sheep.

The vessel for the same. In the rite of Śānti and Vaśya gold vessel should be used for libation; in the rite of Stambhana the vessel shall be made of clay; in the rite of Vidveṣaṇa the pot made of Khadira should be used; in the rite of Uccāṭana the vessel shall be made of iron; in the rite of Māraṇa the libation shall be offered in a hen's egg.

Seating arrangement. The devotee shall offer libation during the rites of Śānti and Vaśya perfectly seated on a soft seat (quilt or cushion). During Stambhana rite he shall raise himself on his knees and during the rites of Vidveṣaṇa etc. he shall stand on a single foot while offering libations.

72-76. Thus the procedure for the six rites has been explained in order to delighted those who are conversant with Mantras.

All rites for realization of desired benefits should be performed after scrupulously performing all kinds of requisite Nyāsas and self protection rites. Otherwise there may be attack (of hostils features).

Whether auspicious or inauspicious if any one performs any rite for realizing desired benefits it is use that the Mantra will be hostile to him. Hence he shall not be eagerly attached to it.

These Kāmya rites (for the realization of desired benefits) have been explained for the satisfaction of people whose minds are engrossed in worldly objects. They have been revealed as mentioned by the earlier preceptors. But these rites are not conducive to permanent welfare.

To those who are eagerly attached to the rites of desired benefits the benefit is only up to the concerned limit.

To those who resort to the Lord without any specific desire, all realizations of desirable results are surely possible.

Some applications have been mentioned in regard to every Mantra for the sake of achieving happiness. But the devotee

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shall resort to the deity eschewing all attachments thereto and being devoid of desires.

77-81. *Desireless adoration, means to self knowledge and salvation.* It has been mentioned that there are three Kāṇḍas (sections) viz. those of Karma (rites), Upāsanā (Adoration) and Bodhana (knowledge). What is mentioned in the first two sections is the means and that in the third is the end.

Hence the devotee shall perform what is prescribed in the Vedas and adore the deities with the mind kept pure. Thereby he attains excellent knowledge.

The devotee should realize that the individual soul itself is the perfect absolute. That in the form of the developed conciousness has permeated the massive feature (known as) the cause and caused. On realizing this the devotee becomes liberated.

Any one (soul) having obtained human body must of necessity adore the deities. Only ones of great sins, is not liberated from the worldly existence. Hence all excellent men should endeavour to attain spirituals knowledge through holy rites, services to deities and the annihilation of all enemies like lust etc.

82-87. *Means of preliminary observances.* The devotee desirous of adoring the deities must try to explore the future potentialities.

After the holy bath and offerings of gifts he shall remember the lotus like feet of Hari. He shall lie down on a mattress made of Kuśa grass and pray to the Bull emblemed deity of Śiva—"Bhagavan.....Maheśvara".

"O lord, O lord of the chiefs of gods, O Bull-vehicled trident-bearing Lord, indicate to me what is desirable and undesirable even as I am on my bed, O eternal Lord. Obeisance to the unborn, three-eyed, tawny coloured noble soul, the handsome one of cosmic form, obeisance to the overlord of the dream features, tell me through dreams the real facts concerning every activity entirely. O great Lord, thanks to your grace I shall perform the rites till the results are achieved".

With these Mantras he shall pray unto Śiva and go to sleep unperturbed.

Whatever dream is seen should be intimated to the preceptor

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in the morning. In case he is not available the devotee himself shall ponder over the dream.

88-94½. If the following objects, events etc. are seen in the dream it is auspicious:—The Liṅga, lunar disc, goddess Sarasvatī, Ganges, preceptor, swimming accross the sea of blood, victory in war, adoration of fire god, mounting a chariot having peacocks, swans or ruddy geese (for pulling it), having sexual intercourse, riding a crane (or swan), acquisition of lands, river, palace, chariot, lotus, umbrella, virgin, fruit tree. mountain, pot of liquor, planets, stars, woman, sunrise, celestial damsel, Ascending a mension, mountain or aerial chariot, going through the sky, consuming liquor, eating meat, smearing with faces, showering with blood, eating curd-rice, coronation, cows, bulls. flags, lion, throne, conch, musical instrument, rocanā, curds, sandal paste and mirror.

The following seen in dream are not auspicious—A man anointed with oil, a black bodied man, a necked man, the deep pit, crow, dry thorny tree, a Cāṇḍāla, a long-necked person and a palace without ceiling.

95-101. When inauspicious dreams are seen the devotee shall perform Śānti rites. With single minded devotion he shall repeat the Mantra. Even as the devotee continues to repeat the Mantra it is likely that he is faced with obstacles for three years. It is incumbent on the devotee that he is unmindful of all these obstacles. He should be engaged in the Japa always with full confidence and faith in his realization of perfection. He shall achieve Siddhi in the fourth year.

The indication of Siddhi. If the following things occur it shall be understood that Siddhi is imminent :—

The mind is contented and delighted, the sound of war drums is head, music and beating of time is heard, the Gandharvas are seen, a sensation that one's own brilliance is on a par with that of the Sun, conquest over sleep and hunger, beauty, health, gravity, absence of anger and greed etc. These are indications that the deity is in a favourable mood and the Mantra Siddhi is near at hand.

Thereafter he shall devotee more attention to Japa in order to attain perfect knowledge. After the acquisition of knowledge he shall become satisfied. He shall be liberated from worldly

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existence after realizing that his own soul is the great Brahman propounded by the Vedantic texts.

102. *Author's Prayer at the conclusion of the text.* I bow down to that omni present lord the great soul who bestows on men what they desire, in the form of the different deities.

103. On being requested by some excellent brahmins I went through the different Tantra texts and composed this Mantra-mahodadhi, of course in consonance with my (limited) intellect.

104-119. *Analysis of the contents.* In this book there are 25 Taraṅgas composed by me. In order to increase the happiness of Mantra-lovers I shall enumerate the contents in the proper order.

I. In the I Taraṅga the following things have been mentioned :—

Bhūtaśuddhi (purification of the element), Prāṇapratiṣṭhā (Instilling of Vital airs), the Nyāsa (fixing, depositing) of the alphabets, the rules regarding Puraścaryā (preliminary observances), Homa (offering in the fire), Tarpaṇa (libation) etc.

II. In the II Taraṅga the Mantra of Gaṇeśa have been explained perfectly.

III. In the III Taraṅga the Mantras of Kālī, the deities entitled Kālī and of Sumukhī also are explained.

IV. In the IV Taraṅga goddess Tārā is dealt with.

V. In the V Taraṅga different aspects of Tārā are explained.

VI. In the VI Taraṅga Goddess Chinnamastā, Śabarī, Svayamvarā, Madhumatī, Pramadā, Pramodā and Bandī who gets the devotee released from bondage.

VII. In the VII Taraṅga the Mantras of Vaṭayakṣiṇī. Her aspects Vārāhī, Jyeṣṭhā and Karnapiśācinī, Svapneśvarī, Mātaṅgī, Bāṇeśī and Madaneśvarī are explained.

VIII. In the VIII Taraṅga goddess Bālā and her various aspects have been dealt with in detail.

IX. In the IX Taraṅga, Annapūṛṇā has been explained and her aspects Mohana Gaurī, Jyeṣṭhā Lakṣmī. Here the Mantras of Pratyaṅgirā, destroyer of enemies have been explained.

X. In the X Taraṅga Bagalāvaktrā and the two Vārāhīs have been explained.

XI. In the XI Taraṅga Śrī Vidya has been explained.

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XII. In the XII Taraṅga the Āvaraṇa deities of Śrī Vidyā have been explained.

XIII. In the XIII Taraṅga Hanumān has been dealt with in detail.

XIV. In the XIV Taraṅga, Narasiṁha, Gopāla and Garuḍa have been explained.

XV. In the XV Taraṅga, Sungod, Kuja, Bṛhaspati, Śukra and Vyāsa have been explained.

XVI. In the XVI Taraṅga, Mahāmṛtyuñjaya, Rudra and Kubera have been dealt with.

XVII. In the XVII Taraṅga, Jāhnavī, Maṇikarṇī and Kārtavīryārjuna have been dealt with.

XVIII. In the XVIII Taraṅga, Kālarātrī and the nine syllabled Mantra of Caṇḍikā have been explained.

XIX. In the XIX Taraṅga, the Kukkuṭa Mantra, Śāstṛ Mantra, the procedure regarding the worship of Pārthiveśvara, Yama and Citragupta and Āsurī Vidyā have been explained.

XX. The Yantras and Svarṇākarṣaṇa Bhairava have been explained in XX Taraṅga.

XXI. In the XXI Taraṅga the procedure for adoration beginning with ablution and ending with Antaryāga has been explained.

XXII. In the XXII Taraṅga the details have been explained beginning with Arghya and ending with offering of flowers and other varieties have been explained.

XXIII. In the XXIII Taraṅga the worship with Damanas and Pavitras has been explained.

XXIV. In the XXIV Taraṅga the verification and purification of Mantras and their various types have been explained.

XXV. In the last Taraṅga the six types of rites have been duly dealt with.

Thus in this Mantramahodadhi there are 25 Taraṅgas.

120. Alterations and amendments may be made in this by learned men. My daring attempts should be excused in the same manner as the childish pranks of their own sons are excused by the parents.

121-125. *The family antecedents of the Anthor.* There was a great scholar named Ratnākara who was famous all over the

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world. He was born of the Vatsa Gotra among the brahmin families of Ahicchatra city (land).

His son named Phanūbhaṭṭa was a great devotee of Rāma.

Mahīdhara born of him realized the worthlessness of worldly existence. Hence he forsook his native land and went to the city of Vārāṇasī.

Worshipping Narahari he made this Tantragrantha at the request of his son named Kalyāṇa as well as other excellent Brahmins who were great sages who have seen many Āgama texts. But they were desirous of having the entire essence of all Mantras in one book. The book is named Mantramahodadhi and the anthor has put in all his intellectual efforts in it.

126. (May the readers of this book) be devoutly attached to their pious duties and be averse to all types of animosities. May they ever witness everything auspicious and may their lineage be unbroken.

127. May Hari the lord of the entire universe generate the welfare of all. Let him make this book popularly current as long as the Vedas, the sun and the moon are present.

128. May Narasimha the great lord the consort of Mahālakṣmī, the destroyer of the distress of all great gods, who is bowed down to by all leading Devas, be for my pleasure.

129. May Nṛsimha for ever protect me—He has the daughter of the ocean in his lap; He is seated in his island house situated in the ocean; He is pleased; He is free from Rajai quality in his mind and He is the bestower of supernatural powers to those devotees who are conversant with the various Mudrās.

130. Royal Lakṣmīnṛsimha is victorious. I shall resort to Śrīnṛsimha the generator of happiness; the great lords of Daityas have been slain by Nṛhari; I bow down to Śrīnṛsimha; there is no other person except Lakṣmīnṛsimha worthy of being resorted to; I serve the feet of Śrīnṛsimha; may mind dwell on Lakṣmīnṛsimha; O Śrīnṛsimha, protect your devotee.

131. May all these spread my welfare—Viśveśa, Girijā, Bindumādhava, Maṇikarṇikā, Bhairava, Jāhnavī and Daṇḍapāṇi.

132. In the year 1645 of the Vikrama era on the eighth day (bright half) of the month of Jyeṣṭha this Mantramahodadhi was completed.

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COMMENTARY

XXV Taraṅga

1. He begins the explanation of the six rites. They are Śānti etc.

2-5. He mentions the charecteristics of the rites—Śanti is the destruction of sickness etc.

He assets that the devotee shall perform the six rites only after thoroughly understanding the nineteen items such as the deity etc. different for different rites.

6. In accordance with the order of the items as in the original statement he mentions the deities at the outset. Rati etc. In the beginning of the rites Sānti etc. worship of Rati etc.

He explains the colours of the deities—white etc. Rati is white Vāṇī is pink etc.

7-8. Svavarṇaiḥ—By means of their colours—white etc.

He mentions the six seasons. Vasanta (spring) etc. should be associated with Śānti etc. Every day, for ten Ghaṭikās (4 Hours) from Sunrise it is spring season. The next four hours Winter etc.

9. He mentions the quarters Śiva etc. Śiva quarter is north-east.

10-13. He mentions the days Śuklapakṣa etc.

14. Tadantagā—First day in bright half.

15. He mentions the postures. The postures of Padma and Svastika have been mentioned (XXI-74-75). The definition of Vikaṭa –

"The devotee shall introduce both the arms in the space between knee and calf. This is called Vikaṭāsana".

Kukkuṭa (cock) Posture is as follows:—After seating oneself in Utkaṭāsana at the outset and then making both the feet equal. Thereafter both the hands are kept between the knees. This is called Kukkuṭāsana.

Vajrāsana is as follows:—After placing both the feet over the things one by one with the toes and soles turned in words the

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devotee shall place the hands on the knees with the palms and the fingers turned in word.

Bhadrāsana. The two heels should be pressed down by the hands beneath the testicles and the two ankles should be sleadily placed on either side of the foreskin of the prepuce. This is called Bhadrāsana greatly adored by Yogins.

16. After mentioning the bodily posture he explains the seats for sitting purpose.

Pheru—Fox. The Śānti and other rites should be performed after sitting on the hides of cow etc.

18. He explains Vinyāsas.

19. He mentions the features of Granthanam.

20. Vidarbha characteristics are mentioned. In regard to Granthana and Vidarbha when the letters of the Mantra or the name are written if one of them gets finished it should be written again.

21. Samputa feature is explained.

22. He explains Rodhanam.

23-24. He explains Yoga—at the end of the name etc. He explains Pallava—At the end of Mantra. He explains Maṇḍala—semicirculär crescent moon etc.

25. Tad – the circle. The Wind's Maṇḍala is marked by six dots.

He explains the Mudrās—Sarorvham *i.e.* the Gesture of lotus:—

Both the hands are kept facing each other. The finger is kept above and separated and the thumbs are kept in the middle. This is the Mudrā of Padma.

The Pāśa Mudrā is—The index and middle fingers of the left hand are kept facing up. The two fingers of the right hand are kept facing down. Both these face each other. If they are made touching one another it is called Pāśa Mudrā (Gesture of Noose).

The Gadā Mudrā—The two palms face each other. The two thumbs are interlocked. The two middle fingers are extended and kept joined together. This is called Gadā (club) Mudrā. If it is shown it removes obstacles.

Musala Mudrā has been explained before Kuliśa is Vajra. Vajra Mudrā is—"That Mudrā where the small finger and the

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thumb are joined together so as to form a triangle is considered to be Vajra Mudrā". Aśaneḥ—of the thunderbolt. Since the small finger is joined to the thumb and the other fingers are spread out they form a triangle.

Asiḥ=Sword Its Mudrā is as follows:—Three fingers are spread and joined to the index finger of the raised left hand. The other small finger and thumb are joined together. This is called Khaḍga Mudrā. It destroys all enemies.

27. He mentions the Homa Mudrās—Mṛgī etc.

28-29. Their characteristics are mentioned—Madhyamā etc.

30. He enumerates the letters—Candra etc. In Śānti rite the letters of Candra are to be written in the Yantra as Bīja. In Vaśīkaraṇa etc. the letters of water etc.

31. The sixteen vowels and the two Sa and Ṭha, eighteen altogether, are the letters of Candra. Yet in Vaśya and other rites the letters of the five elements have been mentions in the previous Taraṅga when Svakula etc. are mentioned. Although the letters of the Candra are also there. There also the letters of Candra should be omitted and only the remaining letters should be written.

32. In the opinion of some letters Sa, Va, La, Ha, Ya and Ra are respectively the letters of Candra, water, earth, ether, wind and fire elements.

33-34. He mentions the letters in the form of Jāti. He mentions Bhūtodaya - Nāsa etc.—When the movement of the Vital air is beneath the nostrils it is Jalodaya (rising of water element). When the movement of the Vital air resorts to the ridge of the nose it is Dharodaya—rising of Earth element. That is to be resorted in the rite of Stambhana.

35. When the Vital air moves in the middle of the nostrils it is Vyomodaya (rise of Ether element). When the Vital air moves above it is Vahnyodaya (the rising of the element of fire).

36. When the movement of Vital air side way across it is Vāyūdaya (the rising of the element of wind).

37. He explains Samits (sacrificial twigs) Dūrvāyā etc. In Vaśya rite the twigs of pomegranate tree smeared with goat's ghee should be used for Homa.

38. In the Stambhana rite the twigs of Rājavṛkṣa smeared with sheep's ghee.

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39. In the Uccāṭana rite the twigs of mango tree smeared with mustard oil.

40. He explains Mālā (Rosary). In the Stambhana rite the bead may be of margosa fruit or Ariṣṭa—Soap berry tree. Ariṣṭa is other wise called Phenila (Having foams).

In the Uccāṭana rite the bead is made of the tooth of a horse.

41-43. He mentions the mode of counting in the rosary. It should be moved along by means of the thumb.

44. He mentions the number of beads in the rosary 108 in number. Half of it=54. Half of it=27. These three kinds of rosary are to be used in auspicious rites. In the Abhicāra rite such as Stambhana etc. the rosary has fifteen beads.

45. He explains fire. Vaṭaja—made by attrition by means of the twigs of Vaṭa tree. Kalitarūdbhave made of the tree called Bibhītaka. Śeṣe—in the remaining ones *i.e.* in the rites of Uccāṭana and Māraṇa the Homa should be performed in the fire from burning ghat.

46. In the context of the fire he explains the fuel too. Śubha etc.

In the auspicious rites such as Śānti, Puṣṭi etc. the devotee shall kindle the fire by means of the twigs of Bilva etc.

In the inauspicious rite such as Stambhana etc. by means of the twigs of Viṣavṛkṣa etc. Viṣavṛkṣa is famous by the name Kucilā. Akṣa is Bibhītaka. Śelu=Śleṣmātaka.

47. In the context of fire itself he mentions the adoration of the tongues of fire.

48. Kanakābhidā—*i e.* Hiraṇyā.

49. In the context of Homa he mentions the number of Brahmins to be fed.

50-51. In the rites of Śānti and Vaśya the number of Brahmins to be fed shall be one tenth of the number of Homas if it can be called excellent. If it is only one twentyfifth it is mediocre. If it is only one hundredth it is the worst.

52. He mentions the features of the brahmins (to be fed).

53-54. If brahmins of the features mentioned are fed, the sin resulting from Abhicāra rite perishes. Hence excellent Brahmins should be fed.

55-56. He mentions the materials of writing. Rātri—Turmeric. It is the material for writing in the rite of Stambhana.

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The eight types of poisonous substances are to be used in the rite of Māraṇa.

Pūrvoktam—mentioned before—*i.e.* in the Taraṅga of Yantras (XX) *i.e.* the materials for writing. Those materials too can be made use of in the rites pertaining to them.

57. He enumerates the eight poisonous substances.

58. In the context of the materials of writing he explains the articles on which these are to be written.

60. He mentions the sacrificial pots

In the Śānti rite the circular pit is on the west.

In the Vaśya rite the pit is like a lotus and dug in the north.

In the Stambhana rite it is square in shape and is made in the east.

In the Vidveṣaṇa rite it is triangular and is dug in the south-west.

In the Uccāṭana rite it is hexagonal in shape and is dug in north-west.

In the Māraṇa rite it is crescent shaped and is dug in the south.

61. He explains Sruk and Sruva – made of gold.

62 et sq. He explains the stylus Śama—Śānti rite.

65. After reviewing the nineteen items beginning with deities in the Śānti and other rites he avows that he is going to mention more.

66. Paramānnakam—milk pudding Sthalādbhraṁśane—dislodging from the place *i.e.* in the Uccāṭana rite.

73. After analying the Kāmya rite he prevents its (indiscriminate) use.

74. If that be the case then why did he mention all these ? He replies to this question.

75-76. What is said (here) has been explained by the previous scholars. Actually they cannot be undesirable or adverse. He mentions the reason thereof.

77. He points out the benefit in worshipping with absence of attachment.

Karmakāṇḍa—that section of the Vedas wherein it is stated that one who desires heavenly benefit should perform Jyotiṣṭoma sacrifice and similar things.

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Upāsanākāṇḍa – Such passages as—He shall worship Sun as though it is Brahma, he who understands Jyaiṣṭham etc.

These two Kāṇḍas are means for knowledge.

The third one *i.e.* Jñānakāṇḍa such passages as "This soul is Brahman" etc. From that the benefit can be achieved. The implied sense is that the devotee shall endeavour to get knowledge.

78. He mentions the means thereof. On acting in accordance with what is laid down in the Vedas, but without any motive of personal gain, and in similarly adoring the deities, the internal organs get cleansed and thereby the devotee acquires knowledge.

79. He indicates the form of knowledge. The effects, causes and the elements—a collection of these *i.e.* the physical body. The driving force behind it is the sentient soul. That soul is actually the Brahman itself. If this realization occurs to one is eligible for salvation. For the Śrutis aver – "O Śvetaketu, you are that" "I am Brahman" etc.

80. He censures one who does not endeavour for real knowledge.

81. What is the Sun total of all that is mentioned so far ? He explains it—

Lust, wrath and greed are our enemies. They must be eliminated and then Vedic rites shall be performed and the deities adored disinterestedly. Thereafter by means of the purification of the inner self one attains knowledge.

82. He lays stress on this that one who performs the adoration of the deities should act after fully thinking about the future. He mentions the mode of thought – After duly performing ablution, daily prayer etc.

83-86. He mentions the Mantra for praying unto Śiva.

87. Tamantareṇa—If the preceptor is not available he shall himself decide auspiciousness or otherwise of the dreams.

88 et sq. He mentions auspicious dreams.

89. One shall dream that one is in a chariot fitted with peacock, swans or ruddy geese. Mohana sexual intercourse Nimnagā—(any) river.

90. Syandana—chariot. The mere sight of a river etc upto the celestial damsel is auspicious.

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91. In the case of mansion etc. the ascending act must be dreamt of.

92-93. In the case liquor and meat the actual eating thereof. Smearing with the faces ablution with the blood. He shall be eating the rice mixed with curds. He must dream of getting a kingdom. All these are auspicious. Mere sight of cow etc. is auspicious.

94. He mentions the inauspicious dreams. The man anointed with oil. The sight of a naked man etc. is inauspicious.

97-100. He explains the characteristic features of the perfection of the Mantra mental clarity etc.

101. The necessity of adoration through Mantras is only upto the realization of self. The knowledge referred to is the direct perception "I am Brahman".

102. At the conclusion of the book he performs the auspicious rite of praying. The implications is that it is Brahman itself in the form of the different deities, that is being served. It is mentioned in the Gītā—Whatever may be the body which one desires to worship with faith and devotion, I am making that faith therein steady. That (devotee) empowered with that faith desires further the cultivation thereof. Thereby he attains his cherished desires. They are brought about by myself as conducive to his welfare".

103. He cites the reason for composing the book. The reason is the request of those brahmins.

104. Bāṇanetramitāḥ—Twentyfive in number.

105. He anaJyses the contents Bhūtaśuddhi the Nyāsa rite of the Lipis *i.e.* letters of the alphabet. This is mentioned in the first Taraṅga.

106. Dvitīyormau *i.e.* in II Taraṅga Gaṇeśa Mantras. Kālī etc. in the III.

107-108. Bandhanahārī—Remover of bondage—the adjective for Bandī. In the VI Taraṅga the deities from Chinnamastā to Bandi.

109. From Vārāhī, Vārtālī, Vaṭayakṣiṇī etc. ending with Kāmeśvarī dealt with in the VII Taraṅga.

110. Mohanādrijā – Mohanagaurī.

111. Arihā—Destroyer of enemies sixteen syllabled Mantra

112. Tadāvṛti—The Āvaraṇa worship of Śrī Vidyā.

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113-114. Muni—Sage *i.e.* Veda Vyāsa.

115. Caraṇāyudha—Cock *i.e.* Kukkuṭa Mantra.

116. Kīnāśa—Yama.

117-118. Tadbhidāḥ—Varieties of the same *i.e.* Adoration.

119. Carame—in the last one *i.e.* in the XXV Taraṅga.

Śāntī and other rites of the six types as well as the index of contents.

121-125. He mentions his lineage.

126-127. He shows blessings at the end of the work.

128. He prays to the lord with the three verses. May Nṛsimha be for my delight. He is worshipped by the group of Devas.

129. May Nṛsimha protect me always. How is he ? He in whose lap Lakṣmī sits. The Śvetadvīpa (White Island) has come up in the ocean. There is an abode therein and he is seated there. Samut—One who is delighted. Rajohīnamati—One free from Rajas quality. Samudrā—Those with Mudrā *i.e.* conversant with the Mudrās—the devotees of that type. To them he is the bestower of.

130. He enlogises the lord in all the seven cases. Great leaders of Daityas have been killed by Nṛhari Ahasata is the Aorist Passive form of the root Han to kill. O Śrī Nṛsimha protect the devotee.

131. He remembers the other deities. The place where the work is completed is Kāśī.

132. He mentions the year of completion of the book Bāṇa Veda Nṛpaiḥmita—*i.e.* in 1645 the year of Vikramāditya. In front of Śiva—*i.e.* Rāmeśvara the work Mantramahodadhi came to be concluded.

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GENERAL NOTES & CLARIFICATIONS

TARAṄGA I

2. Guru or preceptor. It is the tradition of the Hindus to reverse the preceptor. The personal contact with a living Guru is indispensable for the all round progress of the disciple. Hence every day the Guru has to be revered in every manner possible. It is possible personally as long as the disciple continues his stay at Guru's place. But as a householder he lives away from the Perceptor. This fact should not prevent him from paying his respeets to the preceptor who has initiated him in the realm of Spiritual Sādhana. The traditional Tantra Texts enjoin every aspirant to remember his Guru early in the morning immediately after getting up. The Guru is conceived as seated in the pericarp of the thousand petalled lotus. He is white in complexion and has two hands. He has smeared himself with unguents and gestures of granting boon and freedom from fear are represented by him in the form of Mudrās. The self-luminous Śakti or divine power is seated to his left. This Guru is not the personal Guru or teacher from whom he learned the rudiments of his knowledge. This is Guru par excellence symbolic of the conception of a reverend soul as the eternal guide of mankind.

3. *Bath.* This is a must in the traditional life of all Hindus. Before the actual pouring of water over the body and cleansing it there is a ritualistic bath called Mantra Snāna. This is supposed to eradicate all sins accumulated in the course of the previous day. The devotee invokes all sacred rivers such as the Gaṅgā, Yamunā, Kāveri, Naramadā etc. and has a mental bath for getting rid of the sins. The Mantra repeated insures the presence of all the holy rivers in the water used by him for actual bath. Taking a dip in tanks, rivers, lakes etc. is preferable to a bath wherein water is poured over the body.

4-6. The worship of the doorway is considered essential as it is the inlet and outlet for both the aspirant and his family.

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It is necessary to ward off enemies and evil spirits penetrating through the door and acting injuriously.

9-12. *Bhūtaśuddhi.* The element have taken the form of our physical body which consists of the particles of the five elements Earth, water, fire, wind and firmament in a happy mixture. These elements have to be purified in order to enable the devotee to perform the daily adoration of deities After the purification it gets united with the Absolute or brahman. The rite of Bhūtaśuddhi is explained in various ways by different texts. But what is mentioned here is the usual procedure. Persons desirous of specialising in yogic practices must learn these rites from the concerned preceptors in person.

35. All mantras have certain ancillary adjuncts *Rishi or Sage.* All Mantras have originated from Lord Śiva. Certain sages have personally heard these Mantras from the Lord and practised them for years together and had achieved success. Those sages have transmitted these Mantras to their disciples and these disciples to their disciples. This tradition had been kept orally for thousands of years. Consigning them to writing was supposed to deprive them of their efficacy. The original Sage is always mentioned as the concerned Sage before repeating a mantra for ritualistic purposes. While menioning the name of the Sage the devotee touches his head or he performs the "Nyāsa" on his head.

Chandas Metre. The Mantra has to be covered and protected well. This rite is Chandas ordinarily the metre is also meant. The Nyāsa of chandas is in mouth.

Devatā or Deity. The vital element that controls, influences and manages all the activities of human beings is called by the term Devatā. Since this vital power is situated in the individual's heart the Nyāsa of the deity is in the heart.

Bīja. The principle that generates the power of a Mantra is called by the term Bīja. Hence the Nyāsa of the Bīja is in the privies.

Śakti. This is the principle with whose help the Bīja develops into a full fledged Mantra. The Nyāsa of the Śakti is at the feet.

Kīlaka. Nailing up. This is the vital link between the Mantra and the devotee. Even if the devotee becomes inadvertent this

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nailing power Kīlaka holds the Mantra within the ambit of the aspirant and keeps the efficacy of the said mantra well balanced. The Nyāsa of a Kīlaka is all over the body.

Viniyoga or application. The devotee expressly states that he makes use of the particular Mantra in a particular rite. The texts on Tantra maintain that the knowledge of the Sage, metre etc. is a must for the efficacy of the Mantras as a means to realise the intended benefit. The Mantra becomes feeble if the devotee does not expressly state that he is making use of a particular Mantra in a particular rite.

Aṅganyāsa. Heart, Head, Tuft, Armour or the body as protected by an armour, eyes, and the paint of the hand. These are the six limbs where the rite of Nyāsas (ritualistic touch) is performed. The performance of these Nyāsas helps in eradicating all hindrances and obstacles thus ensuring the achievement fo the result. If out of ignorance or inadvertence the devotee does not perform Nyāsa he is sure to be tormented by obstacles at every turn. In certain rites the Nyāsas are only five. In that case "eyes" are omitted.

Prāṇapratiṣṭhā. Establishment of the vital air. The sages of this Mantra are Aja, Īśa and Brahmā Rk, Yajus and Sāman are the Chandas.

Prāṇa Śakti is the deity Ām is the Bīja. Hrīm is the Śakti Kraum is the Kīlakam and the application is in the stabilisation of vital breaths. Hence the Nyāsa of the sages is in the head. That of the Chandas in the mouth etc. as mentioned before.

48. The following procedure is to be resorted it.

Om Yam obeisance to the one identical with Tvac (Skin)
Om Ram obeisance to the one identical with blood
Om Vam obeisance to the one identical with suet
Om Śam obeisance to the one identical with bone
Om Ṣam obeisance to the one identical with marrow
Om Sam obeisance to the one identical with Semen
Om Haum obeisance to the one identical with Energy
Om Ham obeisance to the one identical with Vital air
Om Sam obeisance to the individual Soul

Thereafter the Bījas (Yam Ram etc.) are to be made extensively applied all over the body from the head to the foot

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The Nyāsa of the deities of the pedestal

Om Mam obeisance to Maṇḍūka
Om Kam obeisance to Kālāgnirudra
Om Ām obeisance to Ādhāraśakti
So on till
Om Pam obeisance to Paratattva
Further details in the 21st Taraṅga

58. The adoration of the Śaktis as follows Om obeisance to Jayā, Om obeisance to Vijayā, etc. upto Om obeisance to Aghorā. All these are in the petals of the lotus of the heart. Finally the last one in the pericarp saying Om obeisance to Maṅgalā.

Finally he says Ām Hrīm Kraum obeisance to the pedestal whereas he meditates on the Prāṇaśakti in the pedestal constituted by the physical body of the devotee with the verse 61.

69. Obeisance to Indra in the east, obeisance to Agni in the South-east, obeisance to Yama in the south, obeisanee to Nirṛti in the south-west, obeisance to Varuṇa in the west, obeisance to Vāyu in the north-west, obeisance to Kubera in the north and obeisance to Īśāna in the north-east, obeisance to Ananta in the nether regions and obeisance to Brahmā in the Supra-regions.

The weapons of the deities are to be adored thus:—
Vam obeisance to Vajra; Śam obeisance to Śakti
Dam obeisance to Daṇḍa; Kham obeisance to Khaḍga
Pām obeisance to Pāśa; Am obeisance to Aṁkuśa
Gam obeisance to Gada; Trim obeisance to Triśūla
Cam obeisance to Cakra; Pam obeisance to Padma

75. The Prāṇa Pratiṣṭhā is made by uttering thus—Om Ām Hrīm Kraum Yam Ram Lam Vam Śam Ṣam Sam Hom Om Kśam Sam Hamsaḥ Hrīm Om Hamsaḥ may vital airs here. Similarly the establishment of the soul, sence organs, organs of knowledge and mind is to be made.

76. The seven syllabled Mantra is:—
Om/Kṣam/Sam/Ham/Saḥ/Hrīm/Om.

80. Mātṛkānyāsa. According to Yāmala texts this Mātṛkānyāsa of the letters of the alphabet is essential for the efficacy of the rite. No one can have this off except on pain of depriving himself of the efficacy.

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In order to propitiate the deities and make them favourably disposed to us it is necessary that the letters of the alphabet are used for Nyāsa:—

Om Am obeisance to the Sage Brhmā Ām on the head
Om Im obeisance to Gāyātri metre Īm on the mouth
Om Um obeisance to the deity Sarasvati Ūm on heart
Om Em obeisance to the Consonants the Bījas Aim on genitals
Om Om obeisance to the Vowels the Śaktis Aum on feet
Om Am Kṣam obeisance to Kīlaka on all over the body

Karanyāsa with *Aṅganyāsa*

Om Am Kam/Kham/Gam/Gham/ Ṇam/Ām	obeisance to the thumbs	obeisance to heart
Om Im Cam/Cham/Jam/Jham/ Ñam/Īm	obeisance to the index finger	Svāhā to the head
Om Um Ṭam/Ṭham/Ḍam/Ḍham/ Ṇam/Um	obeisance to the middle fingers	Vaṣaṭ to the tuft
Om Em Tam/Tham/Dam/Dham/ Nam/Aim	obeisance to the ring fingers	Hum unto the Armour
Om Om Pam/Pham/Bam/Bham/ Mam/Aum	obeisance to the little fingers	Vauṣaṭ to the three eyes
Om Am Yam/Ram/Lam/Vam/Śam/ Ṣam/Sam/Ham/Lam/Kṣam/Aḥ	obeisance to the palm and back of the palm	Phaṭ unto Astra

89-61. The *Nyāsa of the letters of the alphabet*:—
(1) Om Am obeisance in the forehead, (2) Om Ām obeisance to the facial circle, (3) Om Im obeisance in the right eye, (4) Om Īm obeisance in the left eye, (5) Om Um obeisance in the right ear, (6) Om Um obeisance in the left ear, (7) Om Ṛm obeisance in the right nostrils, (8) Om Ṝm obeisance in the left nostril, (9) Om Ḷm obeisance in the right cheek, (10) Om Ḹm obeisance in the left cheek, (11) Om Em obeisance in the upper lip, (12 Om Aim obeisance in the lower lip, (13) Om Om obeisance in the upper ow of teeth, (14) Om Aum obeisance in the lower row of teeth,

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(15) Om Am obeisance on the head, (16) Om Aḥ obeisance in the mouth, (17) Om Kam obeisance in the right armpit, (18) Om Kham obeisance in the right elbow, (19) Om Gam obeisance in the right wrist, (20) Om Gham obeisance at the root of the fingers of the right hand, (21) Om Ṅam obeisance at the tip of the fingers of the right hand, (22) Om Cam obeisance in the left armpit, (23) Om Cham obeisance in the left elbow, (24) Om Jam obeisance in the left wrist, (25) Om Jham obeisance at the root of the fingers in the left hand, 26) Om Ñam obeisance at the tip of the fingers of the left hand. (27) Om Ṭam obeisance at the joint of the leg, (28) Om Ṭham obeisance at the right knee, (29) Om Ḍam obeisance at the right ankle, (30) Om Ḍham obeisance at the root of the toes of the right leg, (31) Om Ṇam obeisance at the tip of the toes of the right leg, (32) Om Tam obeisance at the joint of the left leg, (33) Om Tham obeisance at the left knee, (34) Om Dam obeisance at the left ankle, (35) Om Dham obeisance at the root of the toes of the left leg, (36) Om Nam obeisance at the tip of the toes of the left leg, (37) Om Pam obeisance at the right side, (38) Om Pham obeisance at the left side, (39) Om Bam obeisance at the back, (40) Om Bham obeisance at the navel, (41) Om Mam obeisance at the belly, (42) Om Yam obeisance to the one identical with Tvac in the heart, (43) Om Ram obeisance to the one identical with blood, in the right shoulder, (44) Om Lam obeisance to one identical with the flesh on the lung, (45) Om Vam obeisance to one identical with Suet in the left shoulder, (46) Om Śam obeisance to one identical with bone in the space between the heart and right hand, (47) Om Ṣam obeisance to one identical with marrow in the space between Heart and left hand, (48) Om Sam obeisance to one identical with semen in the space between the heart and right leg, (49) Om Ham obeisance to the Soul in the space between the heart and the left leg, (50) Om Lam obeisance to the Supreme Soul in the abdomen, (51) Om Kṣam obeisance to the one identical with the vital airs in the mouth.

The above is Sṛṣṭinyāsa (Creation).

93-95. *Sthiti Nyāsa.* (Maintenance) Here the letters begin with Ḍa and Nyāsa at the right ankle [See 29 above] and end with Tha and the Nyāsa at the left Knee [See 33 above]. In the Cūḍāmaṇi Tantra another version of this Nyāsa is found.

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96-98. *Samhāra Nyāsa.* Majority of the writers of Tantra texts opine that this Samhāra Nyāsa should be a complete reverse of the Sṛṣṭi Nyāsa. Hence unlike Mahīdhara they opine that the Nyāsa should start from the mouth and end with forehead. Thus the letters and the limbs go together with only the change in the order.

103-105. The Puraścaraṇa or initiatory rite is very important The division of the spot for this rite is as shown in the diagram below.

North-West	North	North-East
YA RA LA VA	ŚA ṢA SA HA	ḶA KṢA
	Middle	
PA PHA BA BHA MA	A, Ā, I, Ī, U Ū, Ṛ, Ṝ, Ḷ, Ḹ E, AI, O, AU AṂ, AḤ	KA KHA GA GHA ṄA
TA THA DA DHA NA	TA THA DA DHA ṆA	CA CHA JA JHA ÑA
South-West	South	South-East

West — East

Take for example. If an aspirant wishes to practise Mantras at the place Prayāga the letter PA occurs in the square to the West. Hence the aspirant sits on the western portion of the spot selected.

106. Japa of the Upāṁśu variety. This is the repetition of the Mantra in a low voice just enough to be heard by himself.

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Japa of Mānasa Variety. Here no utterance at all. Mental cogitation and utterly silent repetition.

106. Havisya Rice mixed with ghee usually. Great care should be taken in the matter of diet during the days of practice of Mantras. According to the code-writers Haviṣyānna includes Cow's milk, curd, ghee, butter, Sugar, gingelly seeds, milk cream, bulbous roots, lentils, coconut, banana, fruits, dried fruits, Indian goose berry, certain cereals and Rock Salt. Some include foodstuffs fried in ghee also.

111. Articles for Homa. For the purpose of the realization of diverse benefits different articles are to be used for consigning into fire at the time of reciting the Mantras. These articles will be mentioned in the several contexts duly.

116. *Gandhādyupacāra.* The way of doing homage to the deity, offering of perfumes, flowers, incense, light and foodstuffs (as Naivedya).

121-122. The Mudrās or gestures form part of the adoration. The different Mudrās are explained in the different context.

136-137. *The Nyāsa of the deities of the tongues of the fire god.*

Om obeisance to the gods in the genital
Om obeisance to the Manes in the anus
Om obeisanee to the Gandharvas in the head
Om obeisance to the Yakṣas in the mouth
Om obeisance to the Nāgas in the Nostrils
Om obeisance to the Piśācas in the eye
Om obeisance to the Rākṣasas all over the body

140. The Aṇganyāsa for adoration of fire god

Om obeisance to the fire god Jātaveda in the head
Om obeisance to the fire god Saptajihva (seven tongued) in the left shoulder
Om obeisance to the fire god Havyavāhana (Bearer of Havya) in the left side
Om obeisance to the fire god Aśvodaraja (born of the womb of horse) in the left tip
Om obeisance to the fire god Vaiśvānara (Universal man) in the penis

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Om obeisance to the fire god Kaumāratejas (Having the boyish brilliance) in the right hip
Om obeisance to the fire god Viśvamukha (Universal faced) in the right side
Om obeisance to the fire god Devamukha (Mouth of the Devas) in the right shoulder

161. The adoration of Aṇimā and other Siddhis (Miraculous powers) : –

The adoration of the Siddhis is done by repeating their names in the dative case.

187. *Mahāgaṇapati Mantra.* The ten parts are as follows:—

(1) Om Svāhā
(2) Om Śrīm Svāhā
(3) Om Śrīm Hrīm Svāhā
(4) Om Śrīm Hrīm Klīm Svāhā
(5) Om Śrīm Hrīm Klīm Glaum Svāhā
(6) Om Śrīm Hrīm Klīm Glaum Gam Svāhā
(7) Om Śrīm Hrīm Klīm Glaum Gam Gaṇapataye Svāhā
(8) Om.....Vara Varada Svāhā
(9) Om.....Sarvajanam Mevaśam Svāhā
(10) Om.....Ānayg Svāhā

192. The Mudrās beginning with Āvāhana (Invocation) are as follows :—

Āvāhinī Mudrā. Repeat the Mantra "Om Puṣpe Puṣpe Mahāpuṣpe Supuṣpe Puṣyasambhave Puṣpam Tvayā Vakīrṇam Hum Phaṭ Svāhā" while repeating this Mantra the devotee takes flowers in his palms and joins them in reverential form. This is Añjali where the thumb is joined with the ring finger at the root.

Sthāpanī Mudrā. If the Āvāhana Mudrā is shown face down it is called Sthāpanī.

Sannidhāna Mudrā. The two fists are kept together and the thumbs are raised. This is called Sannidhāra Mudrā.

Sannirodha Mudrā. The fists are kept close together as in the previous one but the thumbs are kept within. This is called Sannirodha Mudrā.

Sammukhīkaraṇa Mudrā. If the Añjoli is kept close to the heart it is called Sammukīkaraṇa Mudrā.

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Sakalīkaraṇa Mūdrā. The Ṣaḍaṅga Nyāsa on the limbs of the deity is called Sakalīkaraṇa.

Avaguṇṭhana Mudrā. The right hand is closed into a fist. The middle and the index fingers are let down and whirled all round. This is called Avaguṇṭhana Mudrā.

Mahāmudrā. Join the thumbs together and spread out other fingers. This is called Mahāmudrā. It is used for Paramkaraṇa rite (Making one full-fledged).

TARAṄGA II

4. The procedure for the Ṣaḍaṅga Nyāsa: –

The devotee says Om Vam obeisance to the thumbs obeisance—obeisance to the heart.

Om Kram obeisance to the index fingers obeisance Svāhā unto the head.

Om Tum obeisance to the middle fingers obeisance—Vaṣaṭ unto the tuft.

Om Ḍām obeisance to the ring fingers obeisance—Hum unto armour.

Om Yam obeisance to the little fingers obeisance—Vauṣaṭ unto the three eyes.

Om Daditā obeisance to the index fingers Svāhā to the head.

Om Nidhido Ratnadhātumān obeisance to the middle fingers Vaṣat to the tuft.

Om Rakṣohaṇo obeisance to the ring fingers. Hum unto the Armour.

Om Balagahano obeisance to the little fingers Vauṣaṭ to the three eyes.

Om Vakratuṇḍāya Hum obeisance to the palms and the backs of the hands. Phaṭ unto the Astra.

Dhyāna—Verse 6.

The number of Japas is 600,000.

35-39. The Nyāsa of the Mantra of Ucchiṣṭa Gaṇapati as before with the respective parts of the Mantra.

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The procedure of the Adoration as in the previous with the new names mentioned here substituted for the old names.

In all the subsequent Mantras also the procedure is the same. Wherever new names are given to the Śaktis etc. in the original Verses, those names are respectively substituted.

TARAṄGA III

The meanings of the first Mantra mentioned in verses 2-3 is as follows according the commentators of Yāmalas Krīm Krīm Krīm.

The letter Ka is bestower of salvation. The letter Ra is all brilliance. The letter Ī is Śakti and the Anusvāra is Brahmā. Hence the first Mantra Krīm repeated thrice connotes creation, Sustenance and Annihilation.

In Hūm Hūm the letter Ha indicates knowledge letter U the preceptor. The Bindu (Anusvāra) is Parameśvara. These Bīja letters bestow the knowledge of words of meanings.

Hrīm Hrīm indicate ultimate knowledge, greatest brilliance, great Śakti and Supreme Absolute.

Creation and maintenance are connoted Dakṣiṇekālike – the goddess is addressed for her presence in the place of worship.

Svāhā is the mother of the universe and the destroyer of sins.

The Ṛsi Nyāsa and Karaṅga Nyāsa as before. The author of Mahodadhi follows the system of Virūpākṣa. The letters have Anusvāra with them. But Kālī Tantra wants the Nyāsa without Anusvāra. Both the sytems are followed in practice.

The Yantras of Kālī Pūjana Plates 3 and 4. The main difference between these two figures is in one. Three triangles are used and in the other five triangles are used. The second Yantra is in accordance with Muṇḍamālā Tantra. While performing the worship the general rules should be followed as explained before in accordance with the local practice.

The various gestures are to be used for the consecration of the articles of worship Pīṭha Pūjā. The dative case is used with

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the names of the deities of the pedestal such as "Om Ādhāra-śaktaye Namaḥ" etc.

The other adoration in respect to the five Āvaraṇas the procedure is the same.

23-34. The various rites are strictly in accordance with Tantra and modern interpretations and criticisms are beyond the scope of our text.

The important Mantras mentioned in this Taraṅga with syllables of different numbers are to be carefully noted and followed.

53. The Ṣaḍaṅga Nyāsa is like this

Om Ucchiṣṭa Cāṇḍalini	obeisance to the heart
Om Sumukhi	Svāhā unto the head
Om Devi	Vaṣaṭ to the tuft
Om Mahāpiśācini	Hum unto the armour
Om Hrīm	Vauṣaṭ to the three eyes
Om Ṭhaḥ Ṭhaḥ Ṭhaḥ	Phaṭ unto the Astra

TARAṄGA IV

3. *Tārā Mantras.* According to the Tantra text Tārārṇava it appears that sage Vasishtha practised this Mantra for a long time but he failed to master it. His disappointment resulted in a curse to the goddess whereupon no one could get any benefit out of it. Later on the sage cooled down and after a calm reflection decided on changing the third Bīja into Strīm. This worked and the benefit was attained. Another name for this Bīja is Vadhūbīja. The new Mantra is supposed to be more efficacious bestowing knowledge power victory and prosperity. Many other Tantra texts follow Vasiṣṭha's dictum. Nīla Tantra, Ekavīrā Kalpa, Viśvasāra etc. are some of them Mahīdhara our present author seems to follow another previous tradition.

Ugra Tārā. The Tārā Mantra is called Ugra Tārā because the goddess thereof redeems one from many terrible bewildering

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predicaments. Persons in political vortex will do well to delve deep into the practice of this Mantra. Their life is such that slight carelessness causes winds of change to the worse and scrupulousness benefits a lot.

7. The six fold Nyāsa —

(1) *Rudra Nyāsa.* This is a detailed process involving the ritualistic touching of the various parts of the body [See I— Verses 89-91]. Obeisance is offered to various aspects of Śrī Rudra. The special process must be learned directly from the preceptor and not from books.

(2) *Graha Nyāsa.* The planets have favourable as well as effects on everyone. The devotee shall ward off the unfavourable and make the most of the favourable.

17. (3) *Lokapāla Nyāsa.* The guardians of the quarters are usually worshipped while worshipped while worshipping any deity. Of these Indra, Yama, Varaṇa and Soma are supposed to be most powerful.

The Nyāsa procedure is as follows:—

Hrīm Trīm Hum Am Im.....Am Lalāṭa Pūrve Indrāya Namaḥ
„ „ „ Ām Īm.....Aḥ Lalāṭagneyyām Agnaye Namaḥ
„ „ „ Kam.....Ṅam Lalāṭa Dakṣiṇe Yamāya Namaḥ
„ „ „ Cam.....Ñam Lalāṭa Nairṛtyām Nirṛtaye Namaḥ
„ „ „ Ṭam.....Ṇam Lalāṭa Paścimāyām Varunāya Namaḥ
„ „ „ Tam.....Nam Lalāṭa Vāyavpām Vāyave Namaḥ
„ „ „ Pam.....Mam Lalāṭa Uttarasyām Somāya
„ „ „ Yam/Ram/Lam/Vam Lalāṭa Īśānyām Īśānāya Namaḥ
„ „ „ Śam/Ṣam/Sam/Ham Lalāṭa Ūrdhvāyām Brahmaṇe Namaḥ
„ „ „ Lam/Kṣam Lalāṭa Adhodiśi Anantāya Namaḥ

4. *Śivaśakti Nyāsa.* This is important in as much as nothing can work in the world without the blessings of Śakti. What is called Energy by physicists is glorified by our Sages. No wonder, without the generation of adequate energy the work of the world comes to a full stop.

5. *Tāradi Nyāsa.* After repeating the letters of the alphabet

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in due order the eight Mūrtis are reversed with proper difference Tārāyai Namaḥ, Ugrayai Namaḥ, Mahogrāyai Namaḥ, Vajrayai Namaḥ, Mahākālyai Namaḥ, Sarasvatyai Namaḥ, Kāmeśvaryai Namaḥ and Cāmuṇḍayai Namaḥ.

6. *Pītha Nyāsa.* The eight holy cities wherein the pedestals are reckoned have their own special significance in the Tantra literature

52 et sq. The ten rites forming part of the worship of the deity have due significance not only as ritual practice but as social propriety too.

(a) *Jalādāna* (*Taking up water*). Modern Scientists that water is the combination of Oxygen and Hydrogen. Oxygen is very powerful and Hydrogen makes its extra power milder.

(b) *Pādaprakṣālana* (*Worship of the feet*). No sacred rite is to be performed without first washing the feet. Even before taking food it is obligatory that the feet should be washed clean.

(c) *Ācamana* (*Ritualistic rising of the mouth*). The water taken in cools the internal organs and makes the mind of the devotee capable of concentration.

(d) *Śikhābandhana* (*Tying of the tuft*). Hair affords a natural protection to be skull besides being an attractive ornament. Hairs kept clean and properly arranged has its own psychological bearing on the man's activity.

(e) *Bhoomiśodhana.* The ground where we sit and proceed ahead with our daily routine has to be purified literally as well as religiously.

(f) *Vighnanivāraṇa* (*Dispelling obstacles*). Obstacles torment men in everyone of their activities. They are to be surmounted by our own efforts no doubt but calm resignation to the powerful energies in the world at large is also a must in our spiritual progress.

(g) *Bhoomiabhimantrana* (*Invitation to the ground*) and

(h) *Maṇḍalaracana* (*Drawing the mystic diagram*). These two have ritualistic importance.

(i) *Puṣpaśodhana* (*Sanctifying the flowers*).

(j) *Cittaśodhana* (*Purifying the mind*). These two have ritualistic as well as personal importance in the progress of the soul towards higher spiritual awareness and realization.

88. The devotee who wants the mastery of the Mantras

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must have rigorously disciplined practice. Tārā Mantra is highly esoteric. In its practice the devotee must be extra careful; cremation ground, deserted spot, cross road, battle field, forests, temples in ruin, Śiva's temple, tanks, river banks etc. are places suitable for spiritual practice. Tantra texts cite various other places too.

Seats. While repeating the Mantras by way of Japa man can sit on various things in order to make his mind fully concentrated. An ordinary carpet can be used. Persons of ardent resolution and courageous resolve can have recourse to the terrible seats such as dead body of a child etc. Śrīkrama, Nīla Tantra and other expatiate on the efficacy of these seats and prescribe proper procedure too. Seakers after spiritual progress can sit on Darbha grass. According to the extremists in Tantrik practice, everywhere the corpse concept is compulsorily recommended Hides of Dear are also recommended for spiritual realization.

Special Pūjās of the different aspects of the goddess must be learned from a goddess from a preceptor personally.

Initiatory rites regarding the practice of the Mantras for the sake of quicker efficiency are mentioned in various Tantrik texts. Tārārṇava and Muṇḍamālā Tantra lay down certain drastic steps for the Puraścaraṇa.

(a) On a Tuesday or a Saturday the devotee shall bring a skull and wash it with Pancagavya (milk, curds, ghee, urine and dung of the cow) and smear it with Sandal paste. The skull is then buried about twenty centimetres deep into the ground in a forest nearby. The devotee sits there at night alone and repeats the Mantra a thousand times. This Puraścaraṇa is very effective.

(b) On a Tuesday or a Saturday the devotee brings a corpse and buries it similarly near the entrance to his house. He sits there everyday and repeats the Mantra 108 times for eight day continuously. He can master the Mantra and achieve supernatural powers.

(c) On the eighth day or fourteenth day of the lunar fortnight the devotee sits on a corpse and beings the Japa early at sunrise and continues it without break till sunrise the next day. This makes the devotee fearless and very competent in all his duties.

(d) In the autumn season the devotee starts his Japa on the

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fourth lunar day at the night and repeats a thousand times every day until the ninth day. He fasts on the eighth and ninth day. His Japa sould be performed in darkness in an utterly deserted place. His Puraścaraṇa becomes complete in six day.

(e) The practice of Japa of the Mantra begins on the eighth day of the dark half of the lunar fortnight and concludes on the same day next month. The devotee worships Goddess with great reverence and repeats the Mantra a thousand times every day. The efficacy attained after a month is superb.

TARAṄGA V

The Tārā Mantra is highly efficacious and the author gives us eight varieties of the same. The esoteric rituals connected with its practices are as follows :—

The devotee begins the application by formally announcing the sage etc. Śakti born of Vasiṣṭha is the sage, the metre is Gāyatri, the deity is Tāraka and enunciates his cherished desire and says that the application is for that purpose.

The Nyāsa in regard to the sage etc. :—

Om Vaiṣṭhajāya Ṛṣaye Śaktaye Namaḥ—Śirasi
(Om obeisance to Śakti the sage born of Vasiṣṭha) and touches the head.

Om Gāyatri Chandase Namaḥ—Mukhe
(Om obeisance to the metre Gāyatri) and touches the mouth.

Om Tārakā Devatāyai Namaḥ—Hṛdi
(Om obeisance to the deity Tārakā) and touches the heart.

Om Hrīm Bījāya Namaḥ— Guhye
(Om obeisance to Hrīm the Bīja) and touches the back of the buttocks.

Om Hum Śakti Bījāya Namaḥ—Pādayoh
(Om obeisance to Hum the Śakti Bīja) and touches the feet.

Om Strīm Kīlakāya Namaḥ—Sarvāṅge
(Om obeisance to Strīm the Kīlaka [fixing peg]) and touches the entire body.

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The Ṣaḍaṇga Nyāsa as follows : –

Om Hrām	Aṅguṣṭhābhyām Namaḥ (thumbs)	Hṛdayāya Namaḥ (Heart)
Om Hrīm	Tarjanībhyām Svāhā (Index fingers)	Śirase Svāhā (Head)
Om Hrūm	Madhyamābhyām Vaṣaṭ (Middle fingers)	Śikhāyai Vaṣaṭ (Tuft)
Om Hraim	Anāmikābhyām Hum (Ring fingers)	Kavacāya Hum (Armour)
Om Hraum	Kaniṣṭhikābhyām Vauṣaṭ (Little fingers)	Netratrayāya Vauṣaṭ (Three eyes)
Om Hraḥ	Karatalakarapṛṣṭhābhyām Phaṭ (Palms and backs of hands)	Astrāya Phaṭ (Weapon)

Similarly the Nyāsa of all the Mantras, only the name to be uttered must be the relevant one.

Dhyāna for Ekajaṭa Mantra is that contributed by the verses 39-40 of fourth Taraṅga.

Nīla Sarasvatī Mantra is split into six as follows for the purpose of Ṣaḍaṅga Nyāsa :—

Om Śrīm (thumbs) Hrīm (index fingers) Hsauḥ (middle fingers) Hum Phaṭ (ring fingers) Nīla Sarasvatyai (small fingers) Svāhā (palms and backs of hands).

For all the other Mantras the spliting is mentioned and the devotee follows the same procedure.

32. The mystic diagram is as given in Plate 8 for Vidyā Rājñī Mantra.

The worship of Gaṇeśa with the Mantra Om Hrīm Gam Gaṇapataye Namaḥ.

The worship of Kṣetrapāla Om Hrīm Kṣem Kṣetrapālāya Namaḥ.

Om Hrīm Bam Baṭukāya for the worship of Baṭuka Bhairava.

Om Hrīm Yom Yoginībhyo Namaḥ for the worship of the Yoginīs.

First Āvaraṇa. I line outer square. Aṇimā etc. use the dative case as Aṇimā Śiddhyai Namaḥ etc.

II line outer square. Asitāṅga Bhairava etc. in the eight quarters.

III line outer square. Brāhmī and other mother. After

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concluding these Pūjās the first Āvaraṇa Pūja is over when the devotee shows Yoni Mudrā.

Second Āvaraṇa. Here sixtyfour petalled lotus is to be used. The sixtyfour Śaktis Kuleśī etc. are worshipped. After concluding the worship of the second Āvaraṇa the devotee shows the Khecarī Mudrā.

Third Āvaraṇa. The thirtytwo petalled lotus. The Śaktis Kirātā etc. are worshipped in each of the petals beginning with the one in the east. After concluding this adoration the devotee shows Bīja Mudrā.

Fourth Āvaraṇa Sixteen petalled lotus. Mugdhā and other Śaktis. At the conclusion Aṅkuśa Mudrā is shown.

Fifth Āvarana. In the eight petalled lotus the eight Sarasvatīs (Vāgīśvarī, Citreśvarī etc.) are to be worshipped with the respective Mantras as mentioned in the text.

At the conclusion of this adoration Ksobha Mudrā is shown.

Sixth Āvaraṇa. In the hexagonal part the six Śaktis: Ḍākinī, Rākinī, Lākinī, Kākinī, Śākinī and Hākinī are to be worshipped with Om prefixed and Namaḥ in the end Drāviṇī Mudrā is used at the conclusion of this adoration.

Seventh Āvaraṇa. The innermost triangular diagram. The three Śaktis are worshipped—

(1) Hrīm Parāyai Namaḥ

(2) Aim Klīm Sauḥ Bālayai Namaḥ

(3) Hsaim Hklīm Hsauḥ Bhairavyai Namaḥ

Ākarṣaṇī Mudrā is shown at the conclusion.

Five times flower are offered in clusters and handfuls duly and the devotee proceeds with the repetition of the Mantra.

TARAṄGA VI

1-12. The Nyāsa of the Ṛṣi etc. is as follows :—

Obeisance to Sage Bhairava Meter Samrāṭ—on the head

„ „ goddess Chinnamastā—on the mouth

„ „ Hūm Hūm Bīja—in the privy

„ „ Svāhā Śakti—at the feet

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Ṣaḍaṅga Nyāsa:—has been explained in the text.

The worship of the Śakti etc. :—

Om obeisance to Ādhāra Śakti, Om obeisance to Prakṛti, Om obeisance to Kūrma, Om obeisance to Ananta, Om obeisance to Pṛthvī etc. etc. upto Om Pam Para Tattvāya Namaḥ (obeisance to the Great Principle).

In the Bhairava Tantra a slight variation is found. The Mantra is different.

"Om Sarvasiddhivarṇanīye Sarvasiddhi Ḍākinīye Vajra Vairocanīye Ihāvaha Sarvasiddhi (repeat once) .....Iha Tiṣṭha Tiṣṭha Iha Sanni Dhehi Iha Sanniruddhasva"

This Mantra is for Āvāhana (invitation). The Mantra for adoration is—

"Om Vajra Vairocanīye Dehi Dehi Ehi Ehi Gṛhṇa Gṛhṇa Svāhā Maṃa Siddhim Dehi Dehi Mama Śatrūn Māraya Māraya Karālike Hum Phaṭ Svāhā".

30-37. These rites are not to be practised by anyone and every one. One who has duly mastered the Mantra must be properly initiated by a preceptor of great erudition and experience in this line. The esoteric secrets must be carefully observed. Otherwise adverse results are sure to follow. There is a well known story about one who applied some chemicals over his body to get his complexion changed into white but the actual result was he acquired Leucoderms.

62-68. The Mystic diagram for the rite of Svayamvarakalā worship with the intention of getting virgins married and setting promptly is depicted in Plate 10. The nine Āvaraṇas are to be carefully adored in due order.

I Āvaraṇa. Pārvatī's adoration.

II Āvaraṇa obeisance to Medhā (Intellect), Vidyā (learning), Lakṣmī (glory) and Mahālakṣmī (Wealth and Prosperity).

III Āvaraṇa. The Ṣaḍaṅga Pūjā

Om Hrīm obeisance to the heart,

to the charmer of the three worlds

„ „ Svāhā unto the head,

to the charmer of the three worlds

„ „ Vaṣaṭ unto the tuft, to the charmer of all serpents

„ „ Hum unto armour, to the charmer of all kings

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Om Hrīm Vauṣaṭ unto the three eyes,
to the charmer of all men and women
„ „ Phaṭ unto the Astra, to the charmer of all monarchs

IV Āvaraṇa. All the vowels.

V Āvaraṇa. Indra and other guardians of quarters ten petalled.

obeisance to Indra in the east
„ „ Vahni in the south-east
„ „ Yama in the south
„ „ Nirṛti in the south-west
„ „ Varuṇa in the west
„ „ Vāyu in the north-west
„ „ Soma in the north
„ „ Īśāna in the north-east
„ „ Brahmā in the above *i.e.* north, north-east
„ „ Ananta in the below *i.e.* south, south-west

VI Āvaraṇa. The weapons of the above ten-petalled viz. Vajra (Thunderbolt), Śakti (Javelin), Daṇḍa (Baton), Khaḍga (Sword), Pāśa (Noose), Aṅkuśa (Goad), Gadā (Club), Śūla (Trident), Padma (Lotus), Cakra (Discus).

VII Āvaraṇa. Sixteen-petalled lotus—Ramā (Goddess of Fortune).

VIII Āvaraṇa. Thirtytwo-petalled lotus Śivā (Goddess of dignity).

IX Āvaraṇa. Sixtytwo-petalled lotus – Tripurā (the Mother Divine).

In the circles Mahālakṣmī (Prosperity), Bhavāni (Virtue) and Kāmeśvarī (Love).

In the square of exterior limit Gaṇapati, Bhairava, Kṣetrapāla, and the Yoginīs.

72-78. Madhumatī worship more or less similar to the previous. The Śaktis differ. This must be noted well.

93-99. The worship of Bandī for the purpose of getting release from imprisonment is something unique.

The Śaktis are again different (Plates 12, 13).

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TARAṄGA VII

The Mantras given in this chapter—

I. Vaṭayakṣiṇī Two Mantras 32 and 10 syllables Plate 14
II. Mekhaläyakṣiṇī —12 syllables
III. Viśālāyakṣiṇī—10 syllables
IV. Vārtālī the destroyer of enemies 8 syllables
V. Dhūmāvatī - 8 syllables
VI. Karṇapīśācinī -16 syllables
VII. Śītalā —9 syllables
VIII. Svapneśvarī—13 syllables
IX. Mātaṅgī - 30 syllables Plate 15
X. Bāṅeśī—5 Bijas Plate 16
XI. Kāmeśī—5 Bijas Plate 17

5-6. The Sarvāṅga Nyāsa:—

(1) Em obeisance—on the head
(2) Hyem ,, —right eye
(3) Him ,, —left eye
(4) Yam ,, —mouth
(5) Kṣim ,, —right nostril
(6) Yam ,, —left nostril
(7) Kṣim ,, —right ear
(8) Mam ,, —left ear
(9) Hām ,, —right shoulder
(10) Yam ,, —left shoulder
(11) Kṣim ,, —right nipple
(12) Vam ,, —left nipple
(13) Ṭam ,, —right side
(14) Vṛm ,, —left side
(15) Kṣam ,, —heart
(16) Nim ,, —navel region
(17) Vām ,, —penis
(18) Sim ,, —belly
(19) Nīm ,, —right hip
(20) Śīm ,, —left hip
(21) Ghram ,, —right thigh
(22) Mem ,, —left thigh
(23) Sam ,, —navel pit

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(24) Rvam obeisance—right calf
(25) Saum ,, —left calf
(26) Khyam ,, —right knee
(27) Kum ,, —left knee
(28) Rum ,, —right wrist
(29) Kum ,, —left wrist
(30) Rum ,, —right hand
(31) Svām ,, —left hand
(32) Hām ,, — on the head

8. The procedure of the worship of the pedestal Plate 14.

The mystic diagram for the worship of Vaṭayakṣiṇī is more or less the same as that had been used for the worship of Madhumatī [VI-74 et sq]. The pericarp is circular one outer and one inner. The circles are enveloped by the eight-petalled lotus and then the exterior square called Bhūpura. The adoration of the pedestal is the same. See VI-8 while worshipping Chinnamastā.

The eight Śaktis are to be worshipped —

(a) Om obeisance to Kāmadā (b) Om obeisance to Manadā
(c) ,, ,, ,, Naktā (d) ,, ,, ,, Madhurā
(e) ,, ,, ,, Madhurānanā (f) ,, ,, ,, Narmadā
(g) ,, ,, ,, Bhogadā (h) ,, ,, ,, Nandā
(i) ,, ,, ,, Prāṇadā

[The last one is in the middle while the others are in the eight quarters].

11-12. *Āvaraṇa Pūjā.*

I. *Pericarp.* Ṣaḍaṅga Pūjā

(a) Ehyehi obeisance to the heart
(b) Yakṣi Yakṣi Svāhā unto the head
(c) Mahāyakṣi Vaṣaṭ to the tuft
(d) Vaṭavṛkṣanivāsini Hum unto the armour
(e) Śīghram Me Sarva Saukhyam Vauṣaṭ unto the three eyes
(f) Kuru Kuru Svāhā Astrāya Phaṭ

II. *Eight petals*

(a) Om obeisance to Sunandā (b) Om obeisance to Candrikā
(c) ,, ,, ,, Hāsā (d) ,, ,, ,, Sulāpā
(e) ,, ,, ,, Madavihvalā (f) ,, ,, ,, Āmodā
(g) ,, ,, ,, Pramodā (h) ,, ,, ,, Vasudā

III. Within the square Indra and others.

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IV. Outside the square the weapons viz.

(a) Vajra, (b) Śakti, (c) Daṇḍa, (d) Khaḍga, (e) Pāśa, (f) Aṅkuśa, (g) Gadā, (h) Śūla, (i) Padma, (j) Cakra.

42. Here the commentators differ

One Version. Daūm Dhūm for the Ṣaḍaṅga in all cases *i.e.* heart, head, tuft, armour, three eyes and Astra.

Another Version

(a) Dhām	obeisance to the thumbs	obeisance to the heart
(b) Dhīm	Svāhā to the index fingers	Svāhā to the head
(c) Dhūm	Vaṣaṭ to the middle ,,	Vaṣaṭ to the tuft
(d) Dhaim	Hum unto the ring ,,	Hum to the armour
(e) Dhaum	Vauṣaṭ unto the small ,,	Vauṣaṭ to the three eyes
(f) Dhaḥ	Phaṭ unto the palm and backs of the hands	Phaṭ unto the Astra

72. Mātaṅgī worship Plate 15.

The mystic diagram is rather complicated.

The triangle in the middle encircled by a circle indicating the pericarp. Then an eight petalled lotus then a circle indicating the pericarp of the second eight petalled lotus. The eight petalled lotus then. Then a circle indicating the pericarp of the sixteen petalled lotus and then 16-petalled lotus. All encompassed by the Bhūpura (square) with four doors as usual.

The nine Śaktis of the pedestal

(a) Om obeisance to Vibhūti—east
(b) ,, ,, ,, Unnati—south-east
(c) ,, ,, ,, Kānti—south
(d) ,, ,, ,, Sṛṣṭi—south-west
(e) ,, ,, ,, Kīrti—west
(f) ,, ,, ,, Sannati—north-west
(g) ,, ,, ,, Vyuṣṭi—north
(h) ,, ,, ,, the pair Vtkṛṣti and Ṛddhi and
(i) ,, ,, ,, Mātaṅgī - in the middle

76-82. *I Āvaraṇa Triangle*

(a) Om Hrīm Aim Śrīm obeisance to Rati Mātaṅgī
(b) ,, ,, ,, ,, ,, ,, Prīti Mātaṅgī
(c) ,, ,, ,, ,, ,, ,, Manobhavā Mātaṅgī

II. Filament Ṣaḍaṅga worship with the syllables of the Mantra.

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III. First eight-petalled lotus obeisance to Brāhmī Mātaṅgī etc. upto Mahālakṣmī Mātaṅgī.

IV. Second eight-petalled lotus

Om Hrīm Aim Śrīm Asitāṅga Bhairava of the form of Mātaṅgī

„ „ „ „ Ruru „ „ „ „
„ „ „ „ Caṇḍa „ „ „ „
„ „ „ „ Krodha „ „ „ „
„ „ „ „ Unmatta „ „ „ „
„ „ „ „ Kapāli „ „ „ „
„ „ „ „ Bhīṣaṇa „ „ „ „
„ „ „ „ Saṁhāra „ „ „ „

V. Sixteen-petalled lotus

(a) Om Hrīm Aim Śrīm obeisance to Vāmā Mātaṅgī
(b) „ „ „ „ „ „ Jyeṣṭhā „
(c) „ „ „ „ „ „ Raudrī „

Similarly (d) Praśāntikā, (e) Śraddhā, (f) Māheśvarī, (g) Kriyāśakti, (h) Sulakṣmī, (i) Sṛṣṭi, (j) Mohinī, (k) Pramathā, (l) Śvāsinī, (m) Vidyullatā, (n) Cicchakti, (o) Nandasundarī, (p) Nandabuddhi.

VI. *Bhūpura* obeisance to Mahāmātangī, Mātaṅgī

Similarly to Mahālakṣmī, Mahāsiddhi and Mahādevi.

In the corners south-east etc.

Obeisance to Vighneśvara in the form of Mātaṅgī

Similarly to Durgā, Baṭuka and Kṣetrapāla.

VII. Bhūpura interior side Indra etc. of the form of Mātaṅgī

VIII. „ Exterior „ Vajra etc. „ „ „ „

100-103. *Baneśī.* Plate 16 for mystic diagram. The detailed worship similar to that of other deities excepting the names to be used.

Kāmeśī. (Plate 17) The mystic diagrams of these two are simple though they differ slightly. In the latter case there is a four petalled lotus in addition. Where Manobhava, Makaradhvaja, Kandarpa, Manmatha and Kāmadeva are worshipped the last one being in the middle and the others in the quarters.

Other aspects of the worship as before.

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TARAṄGA VIII

7-9. The details of Navayoni Nyāsa

(1) (a) Aim obeisance left ear, (b) Klīm Namaḥ right ear,
(c) Sauḥ Namaḥ chin.

(2) (a) Aim obeisance left temporal bone, (b) Klīm Namaḥ left temporal bone,
(c) Sauḥ Namaḥ mouth.

(3) (a) Aim obeisance left eye, (b) Klīm Namaḥ right eye,
(c) Sauḥ Namaḥ noose.

(4) (a) Aim obeisance left shoulder, (b) Klīm Namaḥ right sholder,
(c) Sauḥ Namaḥ belly.

(5) (a) Aim obeisance left elbow, (b) Klīm Namaḥ right elbow,
(c) Sauḥ Namaḥ navel.

(6) (a) Aim obeisance left knee, (b) Klīm Namaḥ right knee,
(c) Sauḥ Namaḥ on the penis.

(7) (a) Aim obeisance left foot, (b) Klīm Namaḥ right foot,
(c) Sauḥ Namaḥ in the privy.

(8) (a) Aim obeisance left side, (b) Klīm Namaḥ right side,
(c) Sauḥ Namaḥ heart.

(9) (a) Aim obeisance left nipple, (b) Klīm Namaḥ right nipple,
(c) Sauḥ Namaḥ throat.

23-32. *The details of Āvaraṇa Pūjā*

I. Middle Yoni Triangle Rati etc. are to be adored

Aim obeisance to Rati—left corner, Klīm obeisance to Prīti—right corner, Sauḥ obeisance to Manobhava—in front.

II. In the corners south-east etc. in the middle and in all the directions the Ṣaḍaṅga worship is performed

Sauḥ Klām Aim obeisance to the heart
„ Klīm „ Svāhā to the head
„ Klūm „ Vaṣaṭ to the tuft
„ Klaim „ Hum unto the armour
„ Klaum „ Vauṣaṭ unto the three eyes
„ Klaḥ „ Phaṭ unto the Astra

III. Exterior to Middle Yoni (in the four directions and in the front)

(a) Hrīm obeisance to Kāma, (b) Klīm obeisance to Manmatha,

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(c) Aim obeisance to Kandarpa, (d) Blūm obeisance to Makaradhvaja, (e) Strīm obeisance to Mīnaketu.

IV. *Bāṇadevīs* (same places)

(a) Drām obeisance to Drāvinī
(b) Drīm ,, ,, Ksobhiṇī
(c) Klīm ,, ,, Vaśīkariṇī
(d) Blūm ,, ,, Ākarṣaṇī
(e) Saḥ ,, ,, Sammohinī

V. *In the eight Yonis.* The eight Śaktis

Aim, Klīm, Blūm, Strīm, Saḥ obeisance to Subhagā
,, ,, ,, ,, ,, ,, ,, Bhagā
,, ,, ,, ,, ,, ,, ,, Bhagasarpiṇī
,, ,, ,, ,, ,, ,, ,, Bhagamālinī
,, ,, ,, ,, ,, ,, ,, Anaṅgā
,, ,, ,, ,, ,, ,, ,, Anaṅgakusumā
,, ,, ,, ,, ,, ,, ,, Anaṅgamekhalā
,, ,, ,, ,, ,, ,, Anaṅgamadanā

VI. In the filaments, beginning with the east the mothers are to be adored

Ām obeisance to Brāhmī
Īm ,, ,, Māheśvarī
Ūm ,, ,, Kaumarī
Ṛm ,, ,, Vaiṣnavī
Ḷm ,, ,, Vārāhī
Aim ,, ,, Indrāṇī
Aum ,, ,, Cāmuṇḍā
Aḥ ,, ,, Mahālakṣmi

VII. In the petals the eight Bhairavas

Am obeisance to Asitāṅga Bhairava
Im ,, ,, Ruru ,,
Um ,, ,, Caṇḍa ,,
Ṛm ,, ,, Krodha ,,
Ḷm ,, ,, Unmatta ,,
Em ,, ,, Kapāli ,,
Om ,, ,, Bhīṣaṇa ,,
Aḥ ,, ,, Saṁhara ,,

VIII. At the tips of the petals the eight pedestals are to be adored

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Om obeisance to Kāmarūpa Pīṭha
" " " Mālyagiri "
" " " Kollāgiri "
" " " Cauhāra "
" " " Kulāntaka "
" " " Jālandhara "
" " " Uḍyāna "
" " " Koḍḍha "

IX. In the Bhūpura square the Gaṇas

Om obeisance to Haituka
" " " Tripurāntaka
" " " Vetāla
" " " Agnijihva
" " " Kālāntaka
" " " Kapālin
" " " Ekapāda
" " " Bhīmarūpa
" " " Malaya
" " " Hāṭakeśvara

X. Adoration of Indra etc. with their weapons

Om obeisance to Indra with Vajra (thunderbolt)—in the east
" " " Agni with Śakti (javelin) – in the south-east
" " " Yama with Daṇḍa (baton)—in the south
" " " Nirṛti with Khaḍga (sword)—in the south-west
" " " Varuṇa with Pāśa (noose)—in the west
" " " Vāyu with Aṅkuśa (goad)—in the north-west
" " " Soma with mace—in the north
" " " Brahmā with lotus—between east and north-east
" " " Ananta with Discus—between west and south-west

XI. Exterior to Bhūpura the following—

Vam obeisance to Vaṭuka – east
Yam " " Yoginīs—south
Kṣam " " Kṣetrapāla—west
Gam " " Gaṇapati—north
Om " " Vasus—south-east
" " " Ādityas—south-west
" " " Śivas—north-west

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Om obeisance to Bhūtas—north-east

After the Āvaraṇa worship the other regular features such as incense, lamp, floral offerings etc. should be carried out as usual similarly oblations and other things also.

66-67. The Dīpana Mantra should be repeats seven times before and seven times after the regular Japa of the original Mantra. Otherwise the original Mantra will not be effective.

72-73. Gurus to be adored thus

Obeisance to Paraprakāśānanda
„ „ Parameśānanda
„ „ Paraśivānanda
„ „ Kāmeśvarānanda
„ „ Mokṣānanda
„ „ Kāmānanda
„ „ Amṛtānanda
„ „ Īśāna
„ „ Tatpuruṣa
„ „ Aghora
„ „ Vāmadeva
„ „ Sadyojāta

125-134. The details of the Āvaraṇa Pūjā here are the same as in the case of Bālā (23-32) with the addition of 64 Yoginīs in the eighth Avaraṇa in the Bhūpura.

(a) *In the east*

Om obeisance to Gajānanā
„ „ „ Simhamukhī
„ „ „ Gṛdhrāsyā etc. etc.

(b) *In the south*

Om obeisance to Śuṣkodarī
„ „ „ Lalajjihvā
„ „ „ Śvadaṁṣṭrā etc. etc.

(c) *In the west*

Om obeisance to Caṇḍavikramā
„ „ „ Śiśughnī
„ „ „ Pāpahantrī etc. etc.

(d) *In the north*

Om obeisance to Vṛṣānanā
„ „ „ Vyāttāsyā
„ „ „ Dhūmaniśśvāsā etc. etc.

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In the tenth Āvaraṇa the guardians of the quarters are to be worshipped.

In the eleventh Āvaraṇa the weapons of the guardians of the quarters are to be worshipped.

The Musical instruments in the 12th Āvaraṇa.

TARAṄGA IX

9-12. *Āvaraṇa Pūjā*

In the I Āvaraṇa. The pericarp is in the form of a triangle. These the deities Śiva, Varāha and Nārāyana are worshipped—

Om Haum obeisance to Śiva—(in the south-east)

Om Namo Bhagavate Vārāharūpāye Bhūr Bhuvaḥ Svaḥpataye Bhūpatitvam Me Dehi Dadāpaya Svāhā—(in the front)

Om Namo Nārāyaṇā (in the north-east).

In the II Āvaraṇa In the filaments the Ṣaḍaṅgas are to be adored: —

Om Hrāṃ obeisance to the heart
Om Hrīṁ Svāhā unto the head
Om Hrūṁ Vaṣaṭ unto the tuft
Om Hraim Hum unto the armour
Om Hraum Vauṣaṭ unto the three eyes
Om Hraḥ Phaṭ unto the Astra

Thereafter the Mantra "Glaum Annam Mahyannam Me Dehyannā Dhipataye Mamānnam Pradāpayay Svāhā Glaum' is repeated and Bhūmi is adored on the left side of the goddess.

The Mantra "Śrīm Annam Mahyannam Me Dehyannām Dhipataye Mamānnam Pradāpaya Svāhā Śrīm" is repeated and Śrī is adored on the right side of the goddess.

In the III Āvaraṇa. In the four petalled lotus the Śaktis are worshipped in the four principal quarters Om obeisance to Parā (East); Hrīm obeisance to Bhuvaneśvarī (south); Śrīm obeisance to Kamalā (west); Klīṃ obeisance to Subhagā (north).

In the IV Āvaraṇa. In the eight petalled lotus in the petals beginning with the east the eight Mothers are to be adored: —

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Om obeisance to Brāhmī, Om obeisance to Maheśvari,
" " " Kaumārī, " " " Vaiṣṇavī,
" " " Vārāhī, " " " Indrāṇi,
" " " Cāmuṇḍā, " " " Mahālakṣmi.

In the V Āvaraṇa. In the sixteen petals the sixteen Śaktīs Amṛtā etc. should be adored (clockwise).

Nam	obeisance to	Amṛtā	Annapūrṇā
Mom	"	" Mānadā	"
Bham	"	" Tuṣṭi	"
Gam	"	" Puṣṭi	"
Vam	"	" Prīti	"
Tim	"	" Rati	"
Mām	"	" Hrī	"
Hem	"	" Śrī	"
Svam	"	" Svadhā	"
Rim	"	" Svāhā	"
Am	"	" Jyotsnā	"
Nnam	"	" Haimavatī	"
Pūm	"	" Chāyā	"
Ṇem	"	" Pūrṇamā	"
Svām	"	" Nityā	"
Hām	"	" Amāvāsyā	"

In the VI Āvaraṇa. In the Bhūpura square beginning with the east the guardians of the quarters are worshipped along with their Weapons, Vehicles and Retinue.

Om Lām obeisance to Indra the lord of Devas along with weapons, vehicles and retinue
Om Rām obeisance to Agni the lord of splendour along with weapons, vehicles and retinue
Om Yām obeisance to Yama the lord of departed along with weapons, vehicles and retinue
Om Kṣām obeisance to Nirṛti the lord of Rakṣas along with weapons, vehicles and retinue
Om Vām obeisance to Varuṇa the lord of Jala (water) along with weapons, vehicles and retinue
Om Yām obeisance to Vāyu the lord of Vital airs along with weapons, vehicles and retiune
Om Sam obeisance to Soma the lord of Stars along with weapons, vehicles and retinue

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Om Hām obeisance to Īśāna the lord of Ganas along with weapons, vehicles and retinue
Om Ām obeisance to Brahmā the lord of Subjects along with weapons, vehicles and retinue
Om Hrīm obeisance to Ananta the lord of Nāgas along with weapons, vehicles and retinue

In the VII Āvaraṇa. Outside the Bhūpura the thunderbolt and other weapons are specifically adored:—

Om Vam obeisance to Vajra
Om Śam „ „ Śakti
Om Dam „ „ Daṇḍa
Om Kham „ „ Khaḍga
Om Pām „ „ Pāśa
Om Am „ „ Aṅkuśa
Om Gam „ „ Gadā
Om Śūm „ „ Śūla
Om Pam „ „ Padma
Om Cam „ „ Cakra

After concluding the Āvaraṇa Pūjā the devotee worships the goddess with all the regular items such as Incense, lamp etc. and the Japa it also carried out.

38 et sq. *Trailokya Mohana Gauri* (See Plate 21). At the outset in the filaments the Ṣaḍaṅga Pūjā—

Hrām Hrīm Namo Brahma Śrī
Rājite Rājapūjite — obeisance to the heart
Hrīm Jayavijaye Gauri Gāndhāri — Svāhā unto the head
Hrūm Tribhuvana Vaśaṁkari — Vaṣaṭ unto the tuft
Hraim Sarvaloka Vaśamkari — Hum unto the armour
Hraum Sarvastrīpuruṣa Vaśamkari — Vauṣaṭ unto the three eyes
Hraḥ Su Su Du Du Ghe Ghe Vā
Vā Hrīm Svāhā — Phaṭ unto the Astra

Eight petalled. Obeisance to Brāhmī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī, Cāmuṇḍā and Mahālakṣmī.

In the Bhūpura

Om Lām obeisance to Indra the lord of Devas
Om Rām „ „ Agni „ „ „ Splendour
Om Yām „ „ Yama „ „ „ Departed
Om Kṣam „ „ Nirṛti „ „ „ Rakṣas
Om Vām „ „ Varuṇa „ „ „ Waters

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Om Yām obeisance to Vāyu the lord of Vital airs
Om Sām ,, ,, Soma ,, ,, ,, Stars
Om Hām ,, ,, Iśāna ,, ,, ,, Gaṇas
Om Ām ,, ,, Brahmā ,, ,, ,, Subjects
Om Hrīm ,, ,, Ananta ,, ,, ,, Serpents

Exterior to the Bhūpura. The weapons are to be adored in the proper order. The post Āvaraṇa Pūjā rites must be carried out duly.

71-74. The pedestal deities are worshipped in the middle of the pedestal.

Om obeisance to the Ādhāra Śakti
,, ,, ,, ,, Prakṛti
,, ,, ,, ,, Kūrma
,, ,, ,, ,, Ananta
,, ,, ,, ,, Pṛthivī
,, ,, ,, ,, Kṣīrasamudra
,, ,, ,, ,, Śvetadvīpa
,, ,, ,, ,, Maṇīmaṇḍapa
,, ,, ,, ,, Kalpavṛkṣa
,, ,, ,, ,, Maṇivedikā
,, ,, ,, ,, Ratnasimhāsana

After that the devotee worships the following in their respective directions: —

Om obeisance to Dharma (piety)—in the south-east
,, ,, ,, Jñāna (knowledge) in the south-west
,, ,, ,, Vairāgya (non-attachment)—in the north-west
,, ,, ,, Aiśvarya (prosperity)—in the north-east
,, ,, ,, Adharma (Sin)—in the east
,, ,, ,, Ajñāna (ignorance)—in the south
,, ,, ,, Avairāgya (attachment)—in the west
,, ,, ,, Anaiśvarya (absence of prosperity)—in the north

Afterwards the following are adored in the middle of the pedestal—

Om obeisance to Ananta
Om ,, ,, Padma
Om Am ,, ,, Solar disc of twelve digits
Om Um ,, ,, Lunar disc of sixteen digits
Om Ram ,, ,, fiery region of ten digits

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Om Sam obeisance to Sattva
Om Ram ,, ,, Rajas
Om Tam ,, ,, Tamas
Om Ām ,, ,, Ātman
Om Am ,, ,, Antarātman
Om Pam ,, ,, Paramātman
Om Hrīm ,, ,, Jñānātman

Thereupon the following are to be adored in the filaments (clockwise beginning with east).

Om obeisance to Vimalā
,, ,, ,, Utkarṣiṇī
,, ,, ,, Jñāna
,, ,, ,, Kriya
,, ,, ,, Yoga
,, ,, ,, Prahvī
,, ,, ,, Satyā
,, ,, ,, Īśānā

In the middle Om obeisance to Anugrahvā

The other items in a regular worship should be necessarily followed.

In the Āvaraṇa Pūjā at the outset in the pericarp the Ṣaḍaṅgas are adored:—

Om Yām Kalpayanti No/Rayaḥ Hrām	obeisance to heart
Krūrām Kṛtyām Hrīm	Svāhā unto the head
Vadhūmiva Hrūm	Vaṣaṭ unto the tuft
Hrām Brahmaṇā Hraim	Hum unto the armour
Apanirṇudmaḥ Hraum	Vauṣaṭ unto the 3 eyes
Pratyak Kartāram Ṛcchatu Hraḥ	Phaṭ unto the Astra

The Bali Mantra of the different deities—May the sin of mine in the south-east be destroyed by—

Agni the lord of the Splendour – in the south
Yama ,, ,, departed—in the east
Varuṇa ,, ,, Waters—in the west
Vāyu ,, ,, Vital airs—in the north
Soma ,, ,, Stars—north-west
Īśāna ,, ,, Gaṇas—north-east
Brahmā ,, ,, Subjects—above
Ananta ,, ,, Nāgas (Serpents) – below

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TARAṄGA X

4. The Ṣaḍaṅga Nyāsa is as follows—

Om Hlīm	obeisance to the heart
Bagalāmukhi	Svāhā unto the head
Sarvaduṣṭānām	Vaṣaṭ unto the tuft
Vācam Mukham Padma Stambhaya	Hum unto the armour
Jihvām Kīlaya	Vauṣaṭ unto the 3 eyes
Buddhim Vināśaya Hlīm Om Svāhā	Phaṭ unto the Astra

8 et sq. (1) At the outset in the middle of the Yantra the goddess is worshipped with the Mūla Mantra. Then in the triangle the following adorations are made—

Om Sam obeisance to Sattva
Om Ram „ „ Rajas
Om Tam „ „ Tamas

Then the Aṅgas are worshipped in the hexagon as mentioned in Verse 4 notes.

(2) Thereafter in the eight petals the following are worshipped—

Om obeisance to Asitāṅga and Brāhmī
„ „ „ Ruru and Māheśvarī
„ „ „ Caṇḍa and Kaumārī
„ „ „ Krodha and Vaiṣṇavī
„ „ „ Unmatta and Vārāhī
„ „ „ Kapālī and Indrāṇī
„ „ „ Bhīṣaṇa and Cāmuṇḍā
„ „ „ Saṁhāra and Mahālakṣmī

(3) Then in the sixteen petals

Om obeisance to Maṅgalā, to Stambhinī, to Jṛmbhiṇī, to Mohinī, to Vaśyā, to Calā, to Balākā, to Bhūdharā, to Kalmaśā, to Dhātrī, to Kalanā, to Kālakarṣiṇī, to Bhrāmikā, to Mandagamanā, to Bhogasthā, and to Bhāvikā.

(4) *Bhūpura* Gaṇeśa etc. are worshipped

Om Gam obeisance to Gaṇapati – in the east
Om Bam „ „ Baṭuka—in the south
Om Yām „ „ Yoginīs—in the west
Om Kṣam „ „ Kṣetrapāla—in the north

(5) Exterior to Bhūpura Indra etc.

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Om Lam obeisance to Indra the lord of Devas
Om Ram ,, ,, Agni ,, ,, Splendour
Om Mam ,, ,, Yama ,, ,, Departed
Om Kṣam ,, ,, Nirṛti ,, ,, Rakṣas
Om Vam ,, ,, Varuṇa ,, ,, Jala (Water)
Om Yam ,, ,, Vāyu ,, ,, Vital airs
Om Sam ,, ,, Soma ,, ,, Stars
Om Ham ,, ,, Īśāna ,, ,, Gaṇas
Om Ām ,, ,, Brahmā ,, ,, Subjects
Om Hrīm ,, ,, Ananta ,, ,, Nagas

(6) The weapons

Om obeisance to Vam Vajra near Indra
,, ,, ,, Śam Śakti near Agni
,, ,, ,, Dam Daṇḍa near Yama
,, ,, ,, Kham Khaḍga near Nirṛti
,, ,, ,, Pām Pāśa near Varuṇa
,, ,, ,, Am Aṅkuśa near Vāyu
,, ,, ,, Gam Gadā near Soma
,, ,, ,, Śūm Śūla near Īśāna
,, ,, ,, Pam Padma near Brahmā
,, ,, ,, Cam Cakra near Ananta

41. The Āvaraṇa Pūjā. Excepting in the case of the 16 Śaktis same as before Om obeisance to Uccāṭanī, to Uccāṭanīśvarī, to Śoṣaṇī, to Śoṣaṇīśvarī, to Māraṇī, to Māraṇīśvarī, to Bhīṣaṇī, to Bhīṣaṇīśvarī, to Trāsanī, to Trāsanīśvarī, to Kampanī, to Kampanīśvarī, to Ājñāvivartinī, to Ājñāvivartinīśvarī, to Vastujāteśvarī, to Sarvasampādanīśvarī.

51 et sq. The meaning of the Mantra—Drive out the intended victim, dry him up dry him up, kill, kill, terrify, terrify, destroy, destroy, shake his head, shake his head, make him obey my order get together everything, do everything Svāvā.

93 et sq. Come, come the son of the goddess, O Baṭukanātha, shining with the weighty matted locks of hair, having the face blazing with the three flumes of the three eyes, destroy all obstacles, accept the oblation with all ancillary features.

98. May all the goddess stationed above the cosmis egg or in the heaven or in the sky or in the excellent earth or in Pātāla or Atala or at any place in the waters or winds, those who have set foot on the pedestals or small stools, who are pleased with

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incense lamp etc. and who are worthy of being respected in heroic persons—protect us always thanks to this auspicious oblation rite.

100-101. "Gam" unto Gaṇapati excellent bestower of boons bring everyone under my control, accept the oblation with all ancillary features and services.

TARAṄGA XI

25-27. This is what is called Saṁhāra Nyāsa The letters of the Mantra are taken one for the purpose of this Nyāsa and the word Namaḥ is added ās follows:—

Śrīm	obeisance	at the feet
Hrīm	,,	at the calves
Klīm	,,	at the knees
Aim	,,	at the hip regions
Sauḥ	,,	at the penis
Om	,,	on the back
Hrīm	,,	navel region
Śrīm	,,	sides
Ka Eī La Hrīm (Taken as one unit)	,,	nipples
Ha Sa Ka Ha La Hrīm	,,	shoulders
Sa Ka La Hrīm	,,	ears
Sauḥ	,,	cerebral aperture
Aim	,,	mouth
Klīm	,,	eyes
Hrīm	,,	ears
Śrīm	,,	auditory passage

Pañcāvṛtti Nyāsa. This is so called because the Mantra is repeated five times in the process.

I Variety

(a) Śrīm obeisance head (b) Hrīm obeisance mouth
(c) Klīm ,, right eye (d) Aim ,, left eye
(e) Sauḥ ,, right ear (f) Om ,, left ear

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(g) Hrīm	obeisance	right nostril	(h) Śrīm	obeisance	left nostril
(i) Ka Eī La Hrīm	,,	right cheek	(j) Ha Sa Ka Ḥa La Hrīm	,,	left cheek
(k) Sa Ka La Hrīm	,,	upper lip	(l) Sauḥ	,,	lower lip
(m) Aim	,,	middle of the mouth	(n) Klīm	,,	upper row of teeth
(o) Hrīm	,,	lower row of teeth	(p) Śrīm	,,	face

43-43½. *II Variety*. The places on the body where the Nyāsa is performed –

Tuft, head, forehead, eyebrows, nose, mouth, right root of the arm, right elbow, right wrist, right root of the fingers, right tip of the fingers, left root of the arm, left elbow, left wrist, left root of the fingers, left tip of the fingers.

43½-44. *III Variety*. The same as before with toes instead of fingers in the case of the ten letters of the Mantra.

IV Variety. The Svarasthānas mentioned in I-89 are— forehead, circular part of the face, right eye, left eye, right ear, left ear, right nostril, left nostril, right cheek, left cheek, upper lip, lower lip, upper row of teeth, lower row of teeth, cerebral aperture, mouth.

V Variety. The procedure is clear.

48. *Gaṇeśa Mātṛkā Nyāsa*. The aspects of Gaṇeśa and the Śakti thereof as mentioned in XXI-119 et sq are:—

Vināyaka and Puṣṭi	Viśvottama and Śānti
Vighnakṛt and Svasti	Vighnaharta and Sarasvati
Gaṇa and Svāhā	Ekadanta and Sumedhā
Dvidanta and Kānti	Gajavaktra and Kāminī
Nirañjana and Mohinī	Kapardī and Naṭī
Dīrghajihva and Pārvatī	Śaṅkukarṇa and Jvālinī
Vṛṣabhadhvasa and Nanda	Sureśa and Gaṇanāyikā
Gajendra and Kāmarūpiṇī	Sūryakarṇa and Umā
Trilocana and Tejovatī	Lambodara and Satyā
Mahānanda and Vighneśī	Caturmūrti and Surūpiṇī
Sadāśiva and Kāmadā	Āmoda and Madajihva
Durmukha and Bhūti	Sumukha and Bhautikā
Pramoda and Sitā	Ekapāda and Ramā

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Dvijihva and Mahiṣī	Śūra and Bhañjinī
Vīra and Vikarṇā	Ṣaṇmukha and Bhrukutī
Varada and Lajjā	Vāmadeva and Dīrghaghoṇā
Vakratuṇḍa and Dhanurdharā	Dvirada and Yāminī
Senānī and Rātri	Kāmāndha and Grāmaṇī
Matta and Śaśiprabhā	Vimatta and Lolalocanā
Mattavāhana and Cañcalā	Jaṭī and Dīpti

[From letter Ya onwards while performing the Nyāsa Tvagātmabhyām, Asṛgātmabhyām etc. are also to be added details in XXI-119 et sq].

Muṇḍī and Subhagā	Khaḍgī and Durbhagā
Vareṇya and Śivā	Vṛṣaketana and Bhagā
Bhaktapriya and Bhaginī	Gaṇeśa and Bhoginī
Meghanāda and Subhagā	Vyāsī and Kālarātri
Gaṇeśvara and Kālikā	

TARAṄGA XII

The details of the worship of the retinue of the goddess.

At the outset—16 Nityās.

15 of them on each side of the triangle and the sixteenth *i.e.* Tripurasundarī in the centre. In the bright half the worship is from Kāmeśvarī to Vicitrā. In the dark half it is in the reverse order from Vicitrā to Kāmeśvarī.

One vowel is prefixed to the name and in the end Śrī Pādukām Pūjayāmi is added. This procedure is scrupulously followed in the case of every deity in all the nine Āvaraṇas. The next worship is that of the Gurus of three types (1) Divyaugha, (2) Siddhaugha and (3) Mānavaugha. The word Ānandanātha is added to the male Gurus and Ambā to the female Gurus.

Thereafter the deities of the Vedic tradition are worshipped.

Then the five Pentads are worshipped Śrī Vidyā is common to all the Pentads.

Thereafter the six philosophical treatises are worshipped.

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Then the Āvaraṇa Pūjās (nine in number).

I Āvaraṇa (a) Aṇimā and other Siddhis (ten in number).

(b) Brāhmā and other mothers.

(b) The ten Mudrās beginning with Kṣobhaṇa.

II Āvaraṇa Sixteen petalled lotus.

The Sixteen Gupta Yoginīs named Kāmākarṣaṇikā etc. (Verses 90 et sq) are worshipped. The Cakra is called Sarvāśāpūraka (Enveloping all quarters).

III Āvaraṇa eight petalled lotus. Guptatara Yoginīs beginning with Anaṅgakusumā are worshipped in the Sarvasaṁkṣobhaṇa Cakra.

IV Āvaraṇa fourteen petalled lotus. 14 Sampradāya Yoginīs beginning with Sarvasaṁkṣobhiṇī worshipped in the Sarvasaubhāgyada Cakra.

V Āvaraṇa I ten petalled lotus. The ten Kula Yoginīs beginning with Sarvasiddhipradā are worshipped in Sarvārthasādhaka Cakra.

VI Āvaraṇa II ten petalled lotus. Ten Nigarbha Yoginīs are worshipped in Sarvarakṣākara Cakra.

VII Āvaraṇa eight petalled lotus. Eight Rahasya Yoginīs beginning with Vaśinī are worshipped in Sarvarogahara Cakra.

VIII Āvaraṇa (a) The triangle. The weapons of Kāmeśvasa and Kāmeśvarī viz. Jambhanabāṇa, Mohana, Dhanus, Vaśīkarṇa Pāśa and Stambhanaṁkuśa are worshipped in the quarters beginning with west. Then in the corners the three Śaktis viz. Kāmeśvarī, Vajreśvarī and Bhagamālinī are worshipped.

These deities are called Atirahasya Yoginīs and the arena of worship is called Sarvasiddhiprada Cakra.

IX Āvaraṇa. The Bindu for the worship of Tripurasundarī. The arena worship is named Sarvanandamaya Cakra. The Yoginī is termed Parāpararahasya Yoginī.

Offer of oblations etc. are carried out as in other worships.

The commentary gives a number of alternative Mantras for the main Mantra of 16 syllables with slight alterations in the three Kūṭas given in the original Mantra.

Various Tantrik texts deal with this aspect elaborately. The most important of them such as Jñānārṇava, Rudrayāmala, Brahmayāmala, Śrīkarmasaṁhitā etc. are to be carefully gone through by those who are interested in the topic.

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Gopāla Sundarī Mantra—(Verses 155 et sq). This Mantra is very popular among Vaiṣṇavaite sects. The elaborate processes of various Nyāsas are to be scrupulously observed by the orthodox devotees for the purpose of reaping the benefit indicated.

The Āvaraṇa Pūjās are also very significant. The text and the commentary have explained everything adequately.

TARAṄGA XIII

The theme of this Taraṅga is the worship of Hanumān which is of comparatively recent origin, say 13th and 14th centuries, according to some established Indologists. The political instability and utter confusion due to wars and skirmishes seems to have instilled the desire for having a deity of starner stuff for fighting with the enemies.

10 et sq. The procedure for the worship of the pedestal.

The Mystic diagram (See Plate 31) has a circular pericarp, then eight petalled lotus and then Bhūpura (square).

The worship begins with mental obeisance. The deity is meditated upon (Verse 8) and the preliminary rites are gone through.

In the middle

Om obeisance to Ādhāra Śakti
„ „ „ Prakṛti
„ „ „ Kūrma
„ „ „ Ananta
„ „ „ Pṛthvī
„ „ „ the Milk Ocean
„ „ „ Śveta Dvīpa
„ „ „ Maṇimaṇḍapa
„ „ „ Kalpavṛkṣa
„ „ „ Maṇivedikā
„ „ „ Gemstudded throne

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Then in the quarters

Om obeisance to Dharma—south-east
" " " Jñāna—south-west
" " " Vairāgya—north-west
" " " Aiśvarya—north-east
" " " Adharma—east
" " " Ajñāna—south
" " " Avairāgya—west
" " " Anaiśvarya—north

Again in the middle

Om obeisance to Ananta to Padma
Om Am " " Solar disc of 12 Kalās
Om Um " " Lunar disc of 16 Kalās
Om Ram " " Fiery disc of 10 Kalās
Om Sam " " Sattva
Om Ram " " Rajas
Om Tam " " Tamas
Om Ām " " Ātman
Om Am " " Antarātman
Om Pam " " Paramātman
Om Hrīm " " Jñānātman

Then in the filaments beginning with the east—

Om obeisance to Vimalā
" " " Utkarṣiṇī
" " " Jñāna
" " " Kriyā
" " " Yoga
" " " Prahvī
" " " Satyā
" " " Īśānā
(middle) Om obeisance to Anugrahā

Dhyāna, Āvāhana and other ancillary rites are then performed.

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TARAṄGA XIV

6. According to the procedure followed by all Tantra treatises the worship starts immediately after the daily routine is over Vaiṣṇava devotees add a couple of rites more such as Ācamana (ritualistic rinsing of the mouth) Prāṇāyāma and Nyāsa.

Pīṭha Pūjā. Om and Namaḥ for every deity such as Ādhāra Śakti, Prakṛti, Kūrma, Śeṣa, Ananta, Pṛthivī, Kṣīrasāgara, Śvetadvīpa, Maṇimaṇḍapa, Kalpavṛkṣa, Maṇivedikā and Ratna Simhāsana.

Thereafter Dharma etc. as well as Adharma etc. are worshipped.

In the middle of the pedestal Ananta and other deities, as before, are worshipped.

The 32 aspects of Nṛsimha in the 32 petals are to be worshipped (Verse 9 et sq). One thing to be particularly noted here is that these aspects put emphasis on the terrible features and not the amiable ones.

51-52. Gopāla Mantra is a special feature in the Vaiṣṇava process of worship.

According to Bṛhadgautamīya Tantra this Mantra is considered to be the bestower of both worldly enjoyment as well as ultimate salvation. The said text insists on adding the Kāma Bīja (*i.e.* Klīm) along with the Mantra for quick efficacy. Of course this initial augmentation is to be confuried to Japa, Pūjā and Homa. In the case of the additional rites cleansing of impurities and accretions, the inevitable results of the long tradition of oral transmission the Mantra is restricted to the original form of ten syllables. These rites are dealt with by the author in XXIV Taraṅga.

Keśava Kīrtyādi Nyāsa. This Nyāsa has been mentioned in detail in the Gautamīya Tantra.

This is similar to Vighneśa Mātṛkā Nyāsa [XI-48 et sq] with difference in deities which we give below:—

Keśava—Kīrti
Nārāyaṇa—Kānti
Mādhava—Tuṣṭi

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Govinda--Puṣṭi
Viṣṇu – Dhṛti
Madhusūdana—Śānti
Trivikram—Kriyā
Vāmana—Dayā
Śrīdhara—Medhā
Hṛṣīkeśa—Harṣā
Padmanābha—Śraddhā
Dāmodara—Lajjā
Vāsudeva –Lakṣmī
Saṁkarṣaṇa—Sarasvatī
Pradyumha—Prīti
Aniruddha—Rati
Cakrin—Jayā
Gadin—Durgā
Śārṅgin—Prabhā
Khaḍgin—Satyā
Śaṅkhin—Caṇḍā
Halin—Vāṇī
Musalin—Vilāsinī
Śūlin—Vijayā
Pāśin—Virajā
Aṅkuśin—Viśvā
Mukunda—Vinadā
Nandaja—Sunandā
Nandin—Smṛti
Nara – Ṛddhi
Narakajit—Samṛddhi
Hari—Śuddhi
Kṛṣṇa—Buddi
Satya—Bhakti
Sāttvata—Mati
Śauri—Kṣamā
Śūra—Ramā
Janārdana—Umā
Bhūdhara—Kledinī
Viśvamūrti—Klinnā
Vaikuṇṭha—Vasudā
Puruṣottama—Vasudhā

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Balin—Parā
Balānuja—Parāyaṇa
Bāla—Sūkṣmā
Vṛṣaghna—Sandyā
Vṛṣa—Prajñā
Hamsa—Prabhā
Varāha—Niśā
Vimala—Amoghā
Nṛsimha—Vidyutā

Daśatattva Nyāsa, Vibhūti Pañjara Nyāsa are being dealt with later.

TARAÑGA XV

21 et sq. In the pedestal worship, instead of the eight beginning with Dharama we have to worship only five viz. Prabhūta, Vimala, Sāra, Samārādhya and Paramsukha. The last one is worshipped in the centre and the others in the quarters.

Thereafter Ananta, Padma, Ānandakanda, Samvinnāla, Vikāramayakesaras, Prakṛtyātmakapatras and Pañcāśadvarṇakarṇikā.

Then the three Maṇḍalas are worshipped. The Pīṭha Śaktis to be worshipped as follows:—

Rām obeisance to Dīptā
Rīm ,, ,, Sūkṣmā
Rūm ,, ,, Jayā
Rem ,, ,, Bhadrā
Raim ,, ,, Vibhūti
Rom ,, ,, Vimalā
Raum ,, ,, Amoghā
Ram ,, ,, Vidyutā
Raḥ ,, ,, Sarvatomukhī

28 et sq. Āvaraṇa Pūjā. The order of the Pūjās—

(a) Ṣaḍaṅga Pūjā
(b) Aṣṭāṅga Pūjā

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(c) Āditya (centre), Ravi (earth), Bhānu (south), Bhāskara (west), Sūrya (north), Uṣā (south-east), Prajñā (south-west), Prabhā (north-west), Sandhyā (north-east).

(d) Brāhmī etc. the eighth being Aruṇa instead of Mahālakṣmī.

(e) The eight planets leaving the Sun are worshipped outside the Maṇḍala—

Om Som obeisance to Soma—east
Om Bom ,, ,, Budha—south
Om Gum ,, ,, Guru—west
Om Śum ,, ,, Śukra—north
Om Am ,, ,, Aṅgāraka—south-east
Om Śam ,, ,, Śani—south-west
Om Rām ,, ,, Rāhu—north-west
Om Kem ,, ,, Ketu—north-east

(f) In the Bhūpura—Indra and others.

(g) Out of the Bhūpura—Weapons.

After the Āvaraṇa Pūjā the five principal items of reverence such as Dhūpa, Dīpa etc. are to be observed.

51 et sq. The Pīṭha Śaktis are to be worshipped—

Om obeisance to Vāmā (east), to Jyeṣṭhā (south-east), to Raudrī (south), to Kālī (south-west), to Kalavikaraṇī (west), to Balavikaraṇī (north-west), Balapramathanī (north), to Sarvabhūtadamanī (north-east), to Manonmanī (centre).

57 et sq. The twenty one names of Mars for the purpose of worship. These have great esoteric significance.

96 et sq. The Ṣaḍaṅga Nyāsa is as follows—

Om obeisance to the heart
Vastram Svāhā unto the head
Me Vaṣaṭ to the tuft
Dehi Hum unto the armour
Śukrāya Vauṣaṭ unto the three eyes
Svāhā Phaṭ unto the Astra

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TARAṄGA XVI

80 et sq. The Āvaraṇa Pūjā of Lord Mahāmṛtyuñjaya is elaborate and efficacious.

At the outset the devotee worships Rudra in the pericarp with the Mūla Mantra and the five forms in the quarters and in the centre thus:—

Om obeisance to Sadyojāta
" " " Vāmadeva
" " " Aghora
" " " Tatpuruṣa
" " " Īśāna

I Āvaraṇa 8-petalled lotus. The eight attendents—

Om obeisance to Nandin, to Mahākāla, to Gaṇeśa, to Vṛṣabha, to Bhṛngīriṭi, to Skanda, to Umā, to Caṇḍīśvara.

II Āvaraṇa 16-petalled lotus 16 deities—

Om obeisance to Ananta, to Sūkṣma, to Śiva, to Ekapāḍa, to Ekarudra, to Trimūrti, to Śrīkaṇṭha, to Vāmadeva, to Jyeṣṭha, to Śreṣṭha, to Rudra, to Kāla, to Kalavikaraṇa, to Bala, to Balavikaraṇa, to Balapramathana.

III Āvaraṇa 24-petalled lotus to the Siddhis etc.

(a) *Siddhi.* Om obeisance to Aṇimā, to Mahimā, to Laghimā, to Garimā, to Prāpti, to Prākāmya, to Īśitā. to Vaśitā.

(b) *Mothers.* Om obeisance to Brāhmī, to Māheśvarī, to Kaumārī, to Vaiṣṇavī, to Vārāhī, to Indrāṇī, to Cāmuṇḍā, to Caṇḍikā.

(c) *Bhairavas.* Om obeisance to Asitāṅga Bhairava, to Ruru Bhairava, to Caṇḍa Bhairava, to Krodha Bhairava, to Unmatta Bhairava, to Kāla Bhairava, to Bhīṣaṇa Bhairava, to Samhāra Bhairava.

IV Āvaraṇa 32-petalled (a) eight Śivas, (b) eight Nāgas, (c) eight Kings, (d) eight Mountains.

(a) Om obeisance to Bhava, to Śarva, to Īśāna, to Paśupati, to Rudra, to Ugra, to Bhīma, to Mahādeva.

(b) Om obeisance to Ananta, to Vāsuki, to Takṣaka, to Kulīraka, to Karkoṭaka, to Śaṅkhapāla, to Kambala, to Aśvatara.

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(c) Om obeisance to Vainya, to Pṛthu, to Haihaya, to Arjuna, to Śākuntaleya, to Bharata, to Nala, to Rāma.

(d) Om obeisance to Himavān, to Niṣadha, to Vindhya, to Mālyavān, to Pāriyātra, to Malayācala, to Hemakūṭa, to Gandhamādana.

V Āvaraṇa 40-petalled lotus –

(a) 8 guardians of the quarters, (b) their 8 Śaktis, (c) 8 weapons, (d) 8 vehicles, (e) the elephants of the quarters.

(a) Om obeisance to Indra, to Agni, to Yama, to Nirṛti, to Varuṇa, to Vāyu, to Kubera, to Īśāna.

(b) Om obeisance to Śacī, to Svāhā, to Vārahī, to Khaḍginī, to Vāruṇī, to Vāyavī, to Kuberajā, to Īśānī.

(c) Om obeisance to Vajra, to Śakti, to Daṇḍa, to Khaḍga, to Pāśa, to Aṁkuśa, to Gadā, to Śūla.

(d) Om obeisance to Airāvata, to Aja, to Mahiṣa, to Preta, to Mīna, to Pṛṣat, to Nara, to Vṛṣabha.

(e) Oṃ obeisance to Airāvata, to Puṇḍarīka, to Vāmana, to Kumuda, to Añjana, to Puṣpadanta, to Sārvabhauma, to Supratīka.

VI Āvaraṇa [square] – quarters

Om Lam	obeisance	to Indra
Om Ram	,,	,, Agni
Om Mam	,,	,, Yama
Om Kṣam	,,	,, Nirṛti
Om Vam	,,	,, Varuṇa
Om Yam	,,	,, Vāyu
Om Sam	,,	,, Soma
Om Ham	,,	,, Īśāna
Om Ām	,,	,, Brahmā
Om Hrīm	,,	,, Ananta

VII Āvaraṇa square—corners

(a) Om obeisance to Virūpākṣa – south-east
,, ,, ,, Viśvarūpa—south-west
,, ,, ,, Paśupati—north-west
,, ,, ,, Ūrdhvaliṅga—north-east

(b) Śeṣa etc. – eight quarters

(1) Om obeisance to Śeṣa of white complexion, of Brahmin Caste, having 1000 hoods.

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(2) Om obeisance to Takṣaka of blue complexion, of Vaiśya Caste, having 500 hoods.

(3) Om obeisance to Ananta of pink complexion, of Brahmin Caste, having 1000 hoods.

(4) Om obeisance to Vāsuki of yellow complexion, of Kṣatriya Caste, having 700 hoods.

(5) Om obeisance to Śaṅkhapāla of black complexion, of Vaiśya Caste, having 700 hoods.

(6) Om obeisance to Mahāpadma of sparkling complexion, of Śūdra Caste, having 500 hoods.

(7) Om obeisance to Kambala of sparkling complexion, of Śūdra Caste, having 30 hoods.

(8) Om obeisance to Karkoṭaka of sparkling complexion, of Śūdra Caste, having 30 hoods.

TARAṄGA XVII

The earlier writers of Tantrik treatises have not referred to the Mantras of Kārtavīryārjuna. The present author is of opinion that they have not revealed them not because of their doubtful efficacy but because of the fact that they may not be so popular in their respective environments. It is possible that during the 15th and 16th centuries when the atmosphere was charged with political and martial turmoil the relevancy of worshipped a hero of proven martial spirit was felt necessary. Hence Mahīdharā's advocacy of these Mantras.

12. This Dhyāna Verse reveals the belief of Vaiṣṇavites that Kārtavīrya was the incarnation of Sudarśana, the Vaiṣṇavites of south India mention reversed other incarnations of the four weapons of Viṣṇu.

14. Usually, when Kārtavīrya is worshipped, the two triangles intersecting each other are inscribed in the centre as pericarp. The eight petalled lotus encircles it and the Bhūpura beyond it.

But in the case of those specific rites for the realization of

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different desires the pericarp is of circular form and it is surrounded by ten petalled lotus. Verse 22 mentions it in detail.

22. Bhūtārṇas. In XXIV Taraṅga Verse 70 et sq describe in detail the different letters corresponding to the various elements and their utility in the different rites.

57. Dīpadāna rite. This rite is popular in some regions alone as a rite concerning Kārtavīrya. But as a regular practice the offer of lamps is universally practised all over India even till today.

TARAṄGA XVIII

18. After mentally worshipped goddess Kālarātri the devotee duly deposits Arghyas (material of worship) and worships the deities of the pedestal.

In the Centre. Om obeisance to the Ādhāra Śakti (the basic power); Om obeisance to the Prakṛti; Om obeisance to Kamaṭha (Divine Tortoise); Om obeisance to Śeṣa (Divine Serpent); Om obeisance to Pṛthivī (Earth); Om obeisance to Sudhāmbudhi (milk ocean); Om obeisance to Maṇidvīpa (island jewels); Om obeisance to Cintāmaṇigṛha (Abode of jewels Cintāmaṇi); Om obeisance to the cremation ground; Om obeisance to Pārijāta the divine wish yielding tree.

Then at the root of the Pericarp. Om obeisance to the jewel set raised platform of the Alter.

Above the Pericarp. Om obeisance to the jewelled pedestal.

In the quarters. Om obeisance to the Sages, Om obeisance to the Devas; obeisance to the goddess of Śivā; Om obeisance to the skulls of Śiva; Om obeisance to Dharma: Om obeisance to Jñāna; Om obeisance to Vairāgya; Om obeisance to Aiśvarya; Om obeisance to Adharma; Om obeisance to Ajñāna; Om obeisance to Avairāgya; Om obeisance to Anaiśvarya; Hrīm obeisance to Jñānātman.

In the filaments. (2) the Śaktis of the pedestal are to be worshipped beginning with the Earth—

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Om obeisance to Jayā—east
" " " Vijayā—south-east
" " " Ajitā—south
" " " Aparājitā—south-west
" " " Nityā—west
" " " Vilāsinī—north-west
" " " Dogdhrī—north
" " " Aghorā—north-east
" " " Maṅgalā—centre

Āvaraṇa Pūjā

I. *In the Triangle* obeisance to (1) Sammohinī, (2) Mohinī and (3) Vimohinī.

II. *Hexagon* beginning with south-east.

The Ṣaḍaṅgas viz. heart, head, tuft, armour, the three eyes and Astra. The Mantras are:—The 133 letters are split at 24, 25, 21, 18, 26 and 19.

III. *Circle.* The sixteen vowels to be worshipped as follows Om Am obeisance; Om Ām obeisance etc.

IV. *Eight petalled lotus* the eight mothers
Om obeisance to Brāhmī, Om obeisance to Maheśvarī etc. etc.

V. *II Circle.* The consonants Om Kam obeisance, Om Kham obeisance, Om Gam obeisance etc.

VI. *Sixteen petalled lotus.* The sixteen celestial women Urvaśī, Menakā etc.

VII. *III Circle.* The worship of the Bījas
Om obeisance to Paramātman
" " " Sarasvatī
" " " Gaurī
" " " Kāmā
" " " Ramā

Then the five arrows—
Drām obeisance to Drāvaṇa arrow
Drīm " " Kṣobhaṇa arrow
Klīm " " Vaśīkaraṇa arrow
Blūm " " Ākarṣaṇa arrow
Saḥ " " Unmādana arrow

VIII. *Bhūpura* (a) Aṇimā and other Siddhis
1st line (b) Icchā, Kriyā and Jñāna Śakti
2nd line (c) Rudra, Vīṣṇu and Brahmā

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3rd line (d) Sattva, Rajas and Tamas

IX. Gaṇeśa, Vaṭuka, Kṣetrapāla, Yoginīs.

X. Indra and other guardians of the quarters and their weapons.

Near Goddess (East) Māyā, Kālarātrī, Vaṭavāsinī
(South) Gaṇeśvarī, Kāhnā, Vyāpikā
(West) Alarkavāsinī, Māyārājñī, Madanapriyā
(North) Ratī, Lakṣmī, Kāhneśvarī

Incense, light, Naivedya (food offering) etc. as usual.

TARAṄGA XIX

7. The Varṇa Nyāsa or the Nyāsa of the letters of the Mantra is very important.

Om Ām	obeisance	—on the head
Om Yūm	,,	—forehead
Om Ko	,,	—right eyebrow
Om Li	,,	—left eyebrow
Om Yūm	,,	—right eye
Om Ko	,,	—left eye
Om Li	,,	—right ear
Om Vām	,,	—left ear
Om Hrīm	,,	—right nostril
Om Yūm	,,	—left nostril
Om Ko	,,	—mouth
Om Li	,,	—neck
Om Yām	,,	—stomach
Om Ko	,,	—navel
Om Li	,,	—penis
Om Cu	,,	—anus
Om Vām	,,	—knees
Om Krom	,,	—feet

10. *The procedure for Pīṭha Pūjā*

(a) Meditation as in verse 8.

(b) Obeisance to Ādhāra Śakti, Prakṛti, Kūrma, Ananta,

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Pṛthivī, Kṣīrasamudra, Śvetadvīpa, Maṇīmaṇḍapa, Kalpavṛkṣa, Maṇivedikā, Ratnasimhāsana.

(c) Ananta, Padma, Sūryamaṇḍala, Candramaṇḍala, Vahnimaṇḍala, Sattva, Rajas, Tamas, Ātman, Paramātman, Jñānātman.

(d) *Śaktis*—Vāmā, Jyeṣṭhā, Raudrī, Kālī, Kalavikariṇī, Balavikariṇī, Balapramathanī, Sarvabhūtadamanī, Manonmanī.

Āvaraṇa Pūjā

I. *Aṅga Pūjā* in south-east etc.

II. Eight petals—obeisance to Śambhu, Gaurī, Gaṇapati, Kārtikeya, Mandāra, Pārijāta, Mahākāla, Barhiṇa.

III. At the tips of the petals Indra and others with their weapons.

(The details have been mentioned before).

84. Om Śarvāya Kṣiti Mūrtaye Namaḥ—Pūrve
Om Bhavāya Jalamūrtaye Namaḥ—Īśāne
Om Rudrāya Ṭejomūrtaye Namaḥ—Uttare
Om Ugrāya Vāyumūrtaye Namaḥ—Vayavye
Om Bhīmāya Ākāśamūrtaye Namaḥ—Paśoime
Om Paśupataye Yajamānamūrtaye Namaḥ—Nairṛtye
Om Mahādevāya Candramūrtaye Namaḥ—Dakṣiṇe
Om Īśānāya Sūryamūrtaye Namaḥ—Āgneya

(The commentary section here gives the translation)

N.B. In Liṅgārcana Candrikā etc. it is mentioned that eleven Rudras and eleven Śaktis are to be worshipped before the actual worship of the Pārthiva Liṅgas. They are Aghora, Paśupati, Śiva, Virūpa, Viśvarūpa, Bhairava, Tryambaka, Śūlapāṇi, Kapardin, Īśāna and Maheśa.

The eleven Śaktis are—Bhagavatī, Umādevī, Śaṅkaraṛpriyā, Pārvatī, Gaurī, Kālindī, Kāṭivī, Viśvadhāriṇī, Viśveśvarī, Viśvamātṛ and Śivā.

TARAṄGA XX

Twenty nine Yantras have been explained in this Taraṅga.

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In the Tantra text it is mentioned that these Yantras have been explained to Pārvatī by Śiva himself purity of the devotee is emphasized. The materials, the stylus and the substance on which the mystic diagram is drawn all these are equally important and they have to be closely adhered to.

Bhūtalipi. As letters and syllables occupy a very important place in the Mantra Śastra the rite of the worship of the script of the letters is a necessary adjunct to all the Tantrik rites.

Yantras are used for various purposes.

(a) *Vaśīkaraṇa* 1, 2, 3, 5, 8, 9, 11, 12, 13, 14, 15, 16
(b) *Divyastambhana* 4
(c) *Mṛtyuñjaya* 6
(d) *Vivādajaya* 7, 10, 20
(e) *Daurbhāgyanāśana* 17
(f) *Ākarṣakam* 18, 19
(g) *Bhayaharam* 21, 26, 27, 28, 29
(h) *Vidveṣaṇa* 22
(i) *Māraṇam* 23
(j) *Uccāṭanam* 24
(k) *Śāntikaram* 25

Svarṇākarṣaṇa Bhairavas worship. This rite is both positive and negative. It wards off proverty and it accords wealth and fortune.

TARAṄGA XXI

12. The Aghamarṣaṇa Sūkta is as follows:—

Om Ṛtañca Satyaṁ Cābhīddhāttapaso Dhyajāyata Tato Rātrya Jāyata Tataḥ Samudro Rṇavaḥ

Samūdrā Darṇavādadhi Samvatsaro Ajāyata Ahorātrāṇi Vidadhad Viśvasya Miṣato Vaśī

Sūryā Candra Masau Dhātā Yathā Pūrvamakalpayad Divañca

Pṛthi Vīñcāntarikṣa Matho Svaḥ

37. The Ṛk Mantras referred to are

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(a) Om Tatpuruṣāya Vidmahe Mahādevāyadhīmahi Tanno Rudraḥ Pracodayāt

(b) Om Aghorebhyotha Ghorebhyo Ghoraghora Tarebhyaḥ! Sarvebhyaḥ Sarvasarvebhyo Namastestu Rudra Rūpebhyaḥ

(c) Om Sadyojātam Prapadyāmi Sadyojātāyavai Namaḥ! Bhave Bhave Anādi Bhave Bhajasva Mām Bhavodbhavāya Namaḥ

(d) Om Vāmadevāya Namo Jyeṣṭhāya Namo Rudrāya Namaḥ Kālāya Namaḥ Kalavikaraṇāya Namo Balapramathanāya Namaḥ Sarvabhūta Damanāya Namo Manon Manāya Namaḥ

(e) Om Īśānaḥ Sarva Vidyānām Īśvaraḥ Sarva Bhūtānām Brahmā Dhipatir Brahmano Dhipatir Brahmā Śivo Me Stu Sadā Śivom

45. *Mantra Gāyatrī.* Some important Gāyatrīs are given below. For a full last of all Gāyatrīs the readers are referred to original Tantra Texts.

Viṣṇu Gāyatrī—Om Trailokya Mohanāya Vidmahe Kāma Devāya Dhīmahi Tanno Viṣṇuḥ Pracodayāt.

Hayagrīva Gāyatrī - Om Vāṇīśvarāya Vidmahe Hayagrīvāya Dhīmahi Tanno Haṁsaḥ Pracodayāt.

Śiva Gāyatrī—Om Tatpurusāya Vidmahe Mahādevāya Dhīmahe Tanno Rudraḥ Pracodayāt.

Gaṇeśa Gāyatrī—Om Tatpuruṣāya Vidmahe Vakra Tuṇḍāya Dhīmahi Tanno Dantī Pracodayāt.

Śakti Gāyatrī—Om Sammohinyai Vidmahe Viśve Jananyai Dhīmahi Tannaḥ Śaktiḥ Pracodayāt.

Tripurā Gāyatrī—Aim Tripurā Devyai Vidmahe Klīm Kāmeśvaryai Dhīmahe Saustannaḥ Klinne Pracodayāt.

Lakṣmī Gāyatrī—Om Mahālakṣmī Ca Vidmahe Viṣṇu Patnīñca Dhīmahi Tanno Lakṣmīḥ Pracodayāt.

Sarasvatī Gāyatrī—Om Vāgdevyai Ca Vidmahe Kāmarājāya Dhīmahi Tanno Devī Pracodayāt.

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TARAṄGA XXII

The various items to be attended to while conducting the worship of any deity are explained in this Taraṅga.

(a) Arghyasthāpana—Installation of the vessel containing Materials of worship
(b) Pādya—water from washing the feet
(c) Ācamanīya—water for rising the mouth
(d) Antaryāga—Internal worship
(e) Bahiryāga—External worship
(f) Āvāhana—Invocation
(g) Sthāpana—Installation
(h) Āsana and Upaveśana—Offering the seat and making the deity sit
(i) Sannidhāna—Presence
(j) Sannirodhana—Obstructing
(k) Sammukhīkaraṇa—Making one to be face to face
(l) Sakalīkaraṇa—(Making complete)
(m) Avaguṇṭhana—Veiling
(n) Amṛtīkaraṇa and Paramīkaraṇa—Nectarizing and Extending
(o) Madhuparka—Offering sweets
(p) Taila, Udvartana, Snāna—(Oil, unguent, bath)
(q) Abhiṣeka—(Ablution)
(r) Vasta and Uttarīya—(Waist cloth and upper cloth)
(s) Upavīta and Bhūṣaṇa—(Sacred thread and ornaments)
(t) Lokamohana—Fascinating the world heee a type of Nyāsa
(u) Gandha—Scents
(v) Puṣpa—Flowers
(w) Āvaraṇa Pūjā
(x) Dhūpa—Incense
(y) Ghaṇṭā—Bell
(z) Dīpa—Liquor
(a_1) Naivedya—Food offering
(b^1) Bali and Vaiśvadeva—Oblation etc.
(c_1) Ārātrik—Waving of light
(d_1) Japa Naivedana—Dedication of Japa
(e_1) Brahmārpaṇa—Ultimate dedication

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(f_1) Visarjana—Ritualistic Discharge or Withdrawing untc oneself

Five Types of Pṇjā—Sādhanābhāvinī, Trāsī, Daurbodhī, Sautakī and Āturī.

TARAṄGA XXIII

In this Taraṅga the another explains two important and popular collective worship Pavitra Aropaṇa and Damana Arcanā. The worship is of universal appeal. All the deities of the Pañcā Yatana are duly recognized and a day is set apart for the worship of each of them.

Damana worship

Month	*Half*	*Day*	*Deity*
Caitra	Bright	14th	Śiva
,,	,,	12th	Nārāyaṇa
,,	,,	8th	Pārvatī
,,	,,	7th	Bhāskara
,,	,,	4th	Gaṇeśa

Pavitrāropaṇa

Śrāvaṇa	Bright	14th	Śiva
,,	,,	12th	Nārāyaṇa
,,	,,	8th	Pārvatī
,,	,,	7th	Bhāskara
,,	,,	4th	Gaṇeśa

In the Damana worship the adoration of Rati and eight aspects of Kāmadeva is very important.

The eight aspects of Kāma are—

Kāma
Bhasmaśarīra
Anaṅga
Manmatha
Vasantasakha
Ikṣudhanurdhara
Puṣpabāṇa

} These aspects closely follow the traditional story of Kāma attempting to facinate Lord, his being reduced to ashes etc., Rati's lament and gradual revival on the plea of Pārvati

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The Pavitrāropaṇa rite is an extension of the ritualistic traditions insisting on certain formalities.

The different length of the sacred thread are to be noted.

Jyeṣṭha	108 Navasūtrikās	36 Knots
Madhyamā	54 „	24 „
Kaniṣṭha	27 „	12 „

The deities of the Navasūtrikās

Omkāra
Candra
Vahni
Brahmā
Nāga
Kārtikeya
Sūrya
Sadāśiva
Viśvedevas

The deities of the Knots:—(1) Kriyā, (2) Pauruṣī, (3) Vīrā, (4) Aparājitā, (5) Vijayā, (6) Jayā, (7) Muktidā, (8) Sadāśivā, (9) Manonmanī, (10) Sarvatomukhī.

Towards the end of the Taraṅga there is a list of popular festivals followed even to day such as Śivarātrī, Śrī Rāma Navamī, Gaṇeśa Caturthi etc.

Escheuring of some article are likes the most during Cāturmāsya is a preliminary step towards ultimate Vairāgya (non-desire) a sure way of salvation.

TARAṄGA XXIV

The chapter explains the process of verification of the suitability of a particular Mantra to one's needs—

I. *Sidhādi Śodhana* (five types) with

(a) Akathana Cakra (Plate 68)
(b) Counting the letters
(c) Akaḍama Cakra (Plate 69)

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(d) Writing the letters in four squares (No Plate is given for this)

(e) The sum of the numbers to be divided by four

II. *Bhaśodhanam*. Trough stars (Plate 70).

III. *Ṛṇadhana Śodhanam*

(1) (Plate 71)

(2) Multiplying by 3 and dividing by 7

(3) Adding and multiplying by 2 and dividing by 8

(4) Hexagon with six enxternal triangle (Plate 72)

There are certain Mantras which need not be checked and verified.

63-71. There are certain processes whereby an Ari Mantra (inimical) can be converted into a favourable Mantra.

72-74. Means to escape from defects.

79-91. *Svakula and Anyakula* (Plate 73) This is an important section in the Taraṅga. It requires careful security.

Daśa Saṁskāraś. Ten Saṁskāras or consecretory rite.

This is necessary to ward off the evils afflicting all the 70 million Mantras aeailable.

Restricted use of Mantras.

TARAṄGA XXV

The concluding chapter of the book is important both for some recepitulation as well as some additional information.

The main topic is Ṣaṭkarma—

(a) Śāhti, (b) Vaśya, (c) Stambhana, (d) Vidveṣaṇa, (e) Uccāṭana and (f) Māraṇa. Each one is technically explained.

There are Nineteen principal items to be fully comprehended namely (1) the deities, (2) their colours, (3) seasons, (4) directions, (5) the days, (6) seat and posture, (7) the setting, (8) the mystic zone, (9) the gesture, (10) the letters of the alphabet, (11) the rising of the element, (12) sacrificial twigs, (13) rosary, (14) fire, (15) materials for writing, (16) the sacrificial pit, (17) Sruva, (18) Sruk (both these holy ladles) and (19) the stylus.

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Apart from these essential items there are certain ancillary ones such as the worship of the tongues of the fire, the brahmins to be fed and honoured and their characteristics, the diet restrictions the devotee is subjected to, the libations etc.

Finally the author lays stress on the fact that these rites for the fulfilment of worldly desires have no eternal value. In fact they are stumbling blocks and those who yearn for fuiel beatitude should perform these rites in the manner laid down by Bhagavad Gita and other scriptures. The devotee should have no yersonal vested interest by way of worldly gains. In as much as these holy rites purify the mind they are welcome. They are best in the capacity of subsidiary means to the ultimate salvation.

Another noteworthy feature of this Taraṅga is the list of auspicious dreams and inauspicious ones.

The author lists the contents of the different Taraṅgas and gives us an idea of his lineage and the year of completion of the work *i.e.* 1645 Vikram era *i.e.* the last decade of 15th Century A.D.

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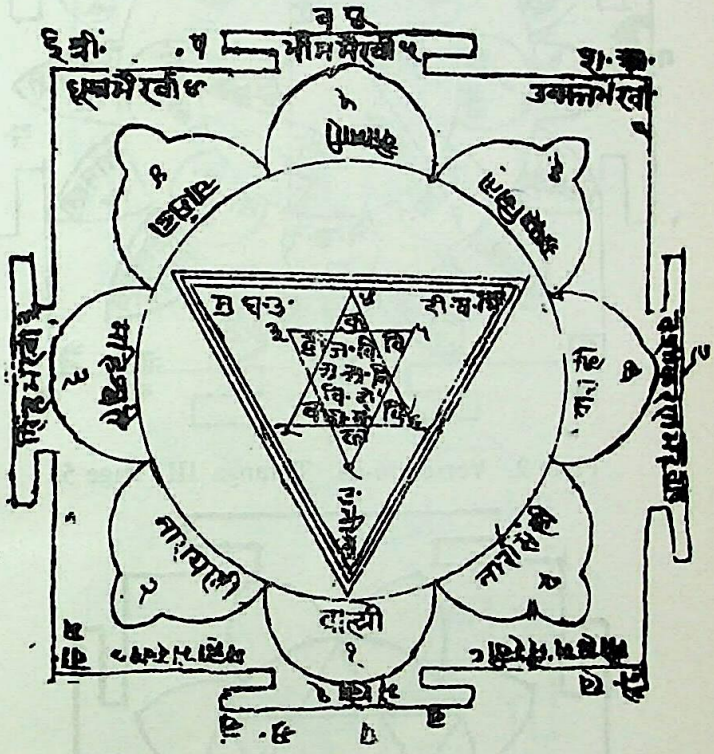

Plate 1. Verse 11, Taraṅga III, Page No. 49

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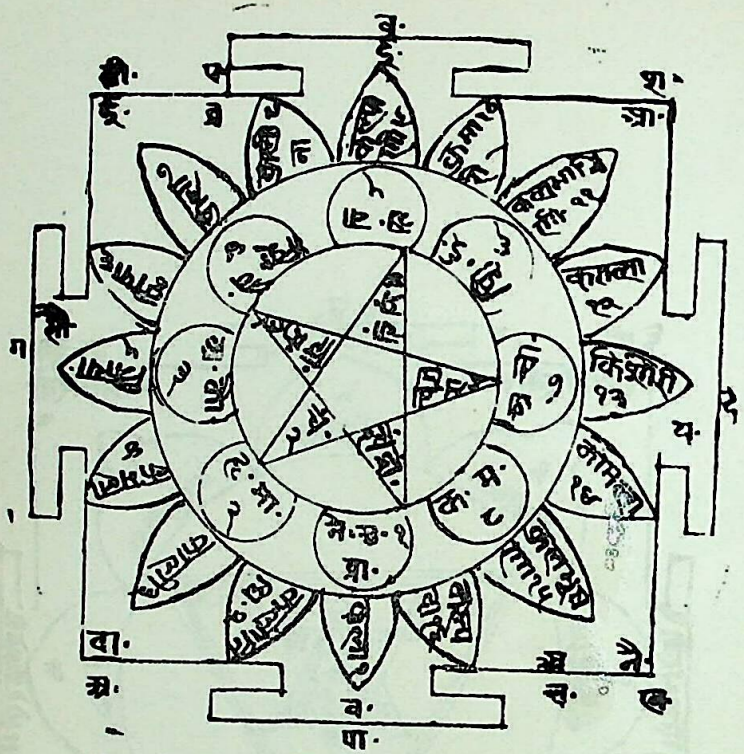

Plate 2. Verses 56-48, Taraṅga III, Page 53

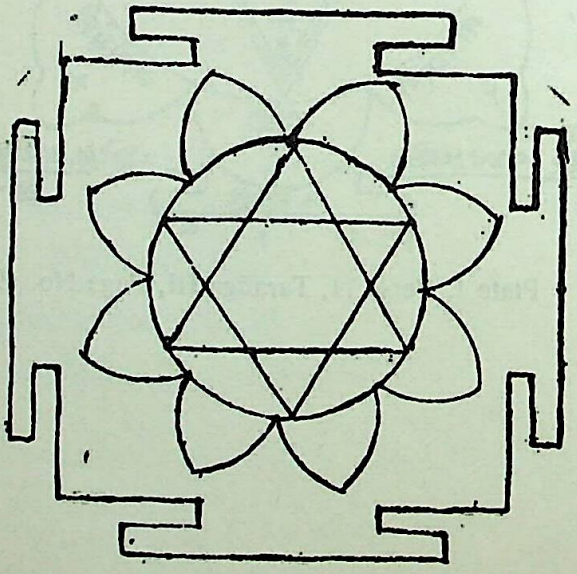

Plate 3. Verses 83-84, Taraṅga IV, Page 67

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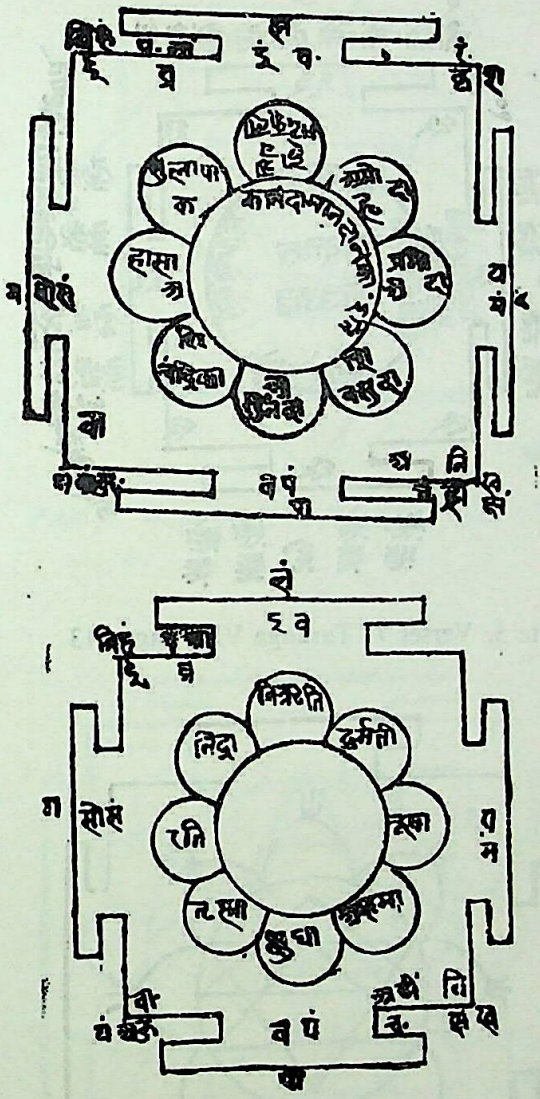

Plate 4. Verses 66-67, Taraṅga VII, Page 113

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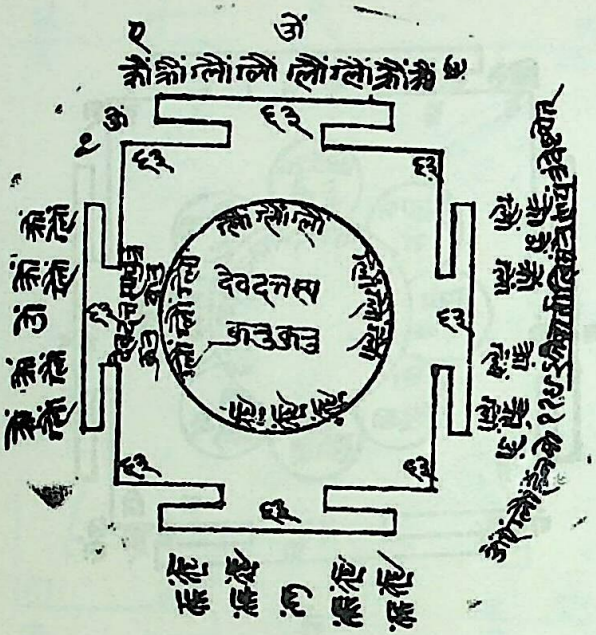

Plate 5. Verses 71 Taraṅga VII, Page 113

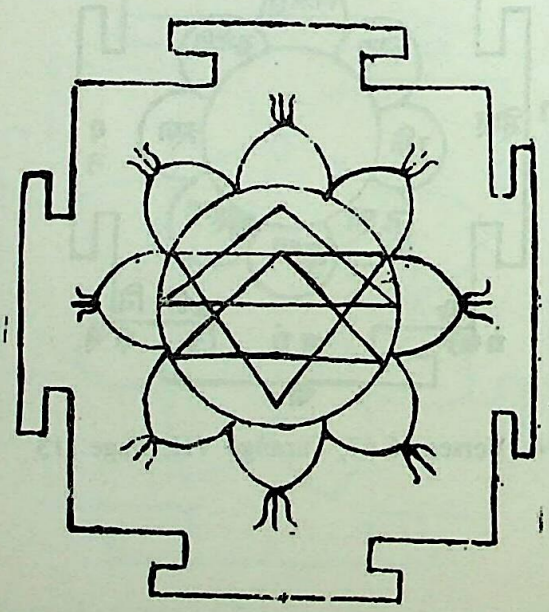

Plate 6. Verses 17-19, Taraṅga VIII, Page 124

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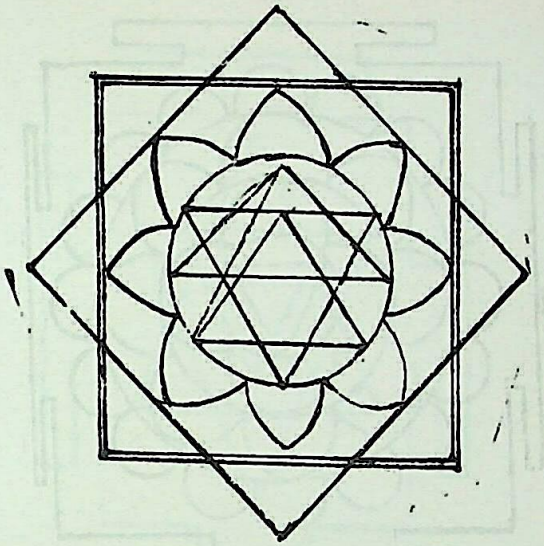

Plate 7. Verse 77, Taraṅga VIII, Page 130

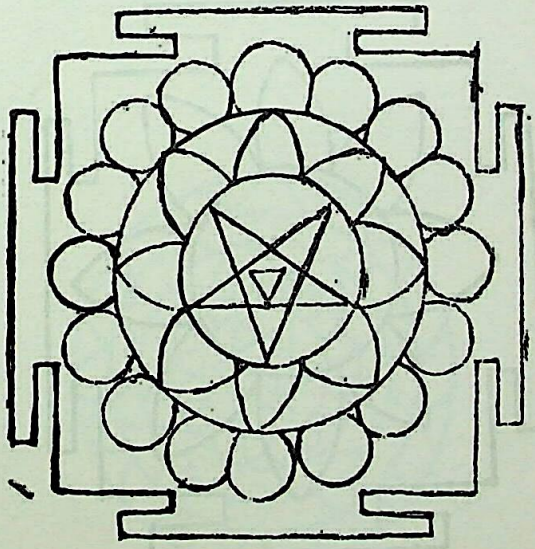

Plate 8. Verses 121, Taraṅga VIII, Page 135

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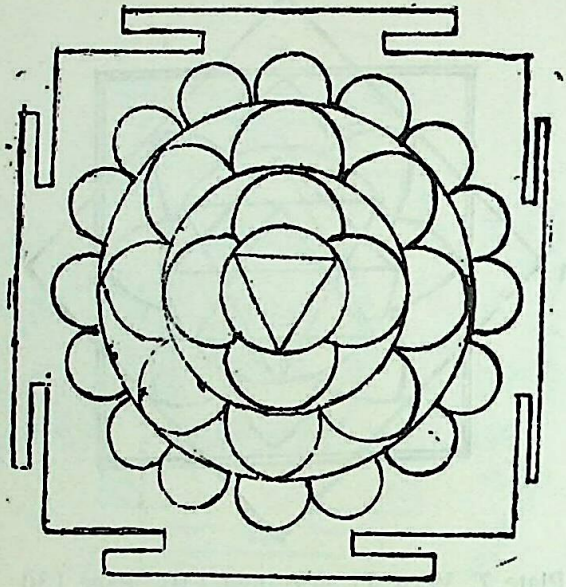

Plate 9. Verses 9, Taraṅga IX, Page 148

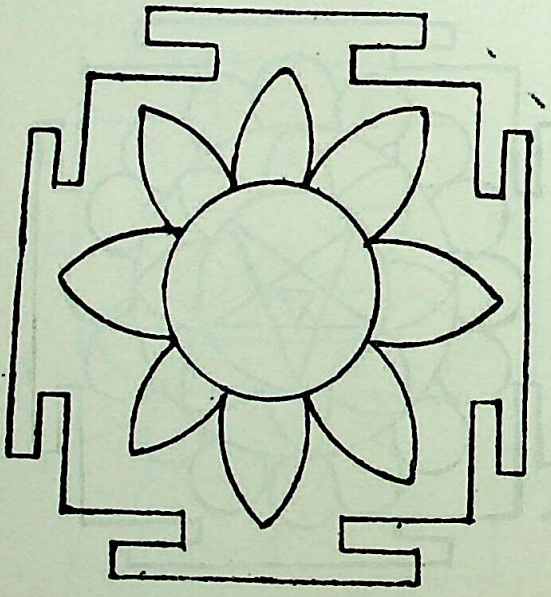

Plate 10. Verses 60-64, Taraṅga IX, Page 153

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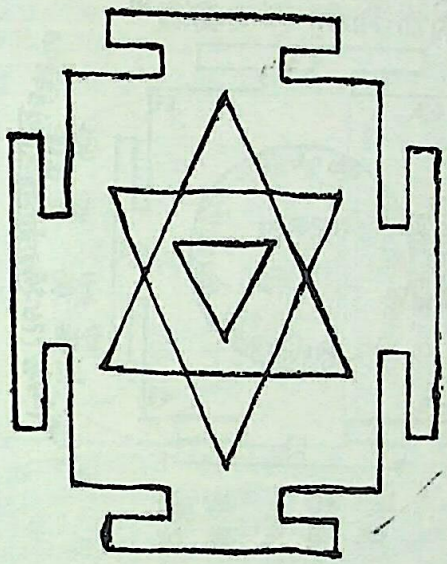

Plate 11. Verses 46-49, Taraṅga X, Page 174

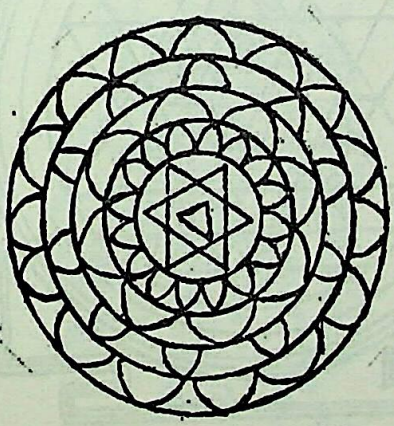

Plate 12. Verses 58-63, Taraṅga X, Page 175

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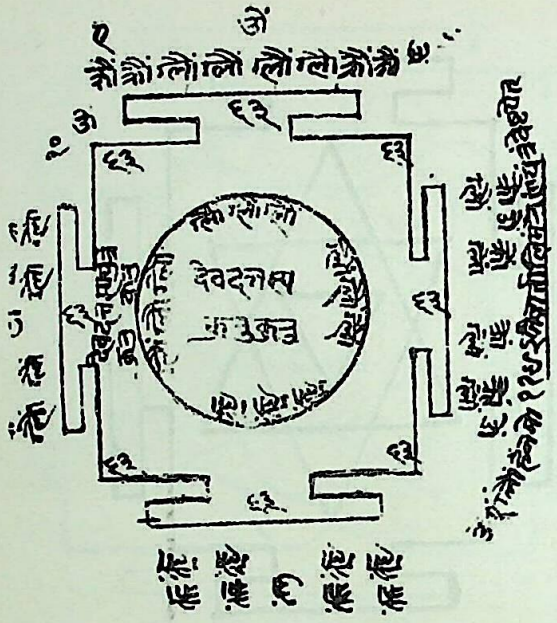

Plate 13. Verses 112-115, Taraṅga X, Page 179

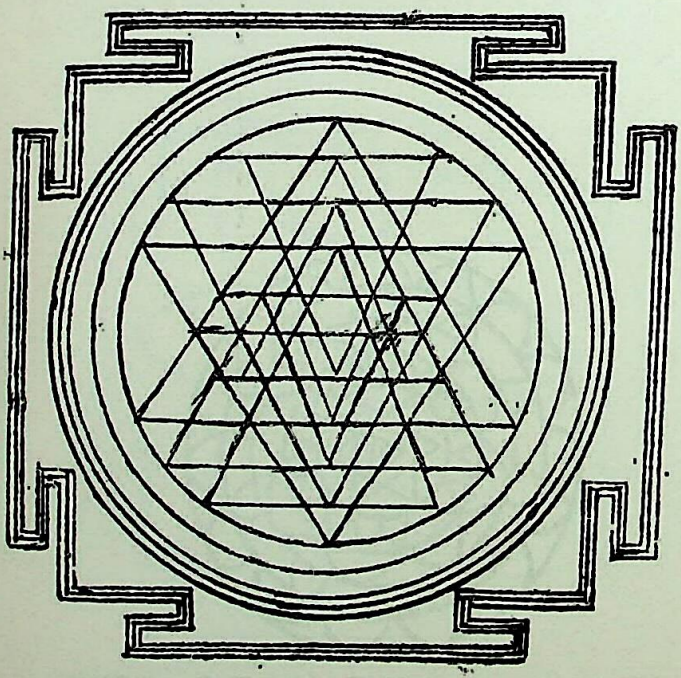

Plate 14. Verses 53-54, Taraṅga XI, Page 190

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Plate 15. Verses 47-53, Taraṅga XIII, Page 249

Plate 16. Verses 101-104, Taraṅga XIII, Page 252

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Plate 17. Verses 111, Taraṅga XIII, Page 253

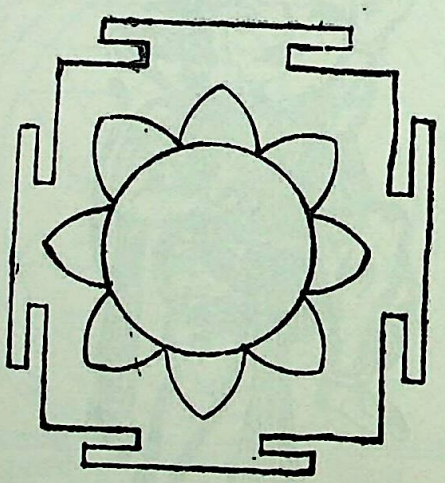

Plate 18. Verse 28, Taraṅga XIV, Page 263

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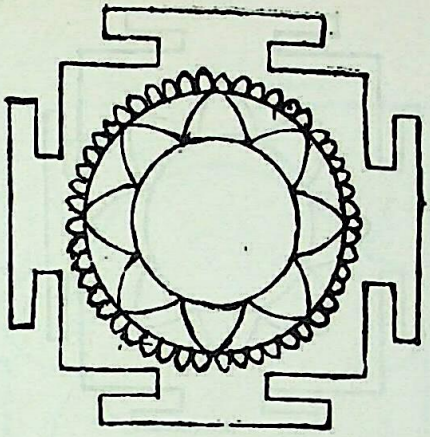

Plate 19. Verses 107-109, Taraṅga XIV, Page 270

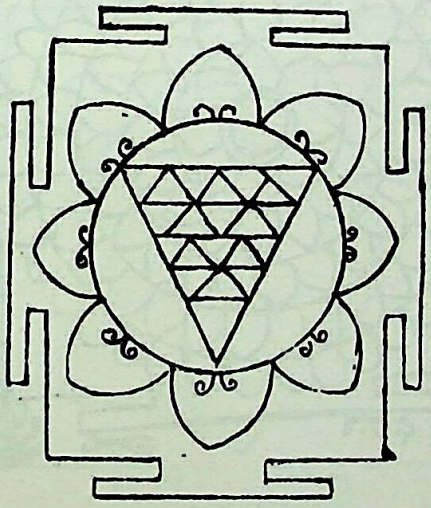

Plate 20. Verses 50-52, Taraṅga XV, Page 283

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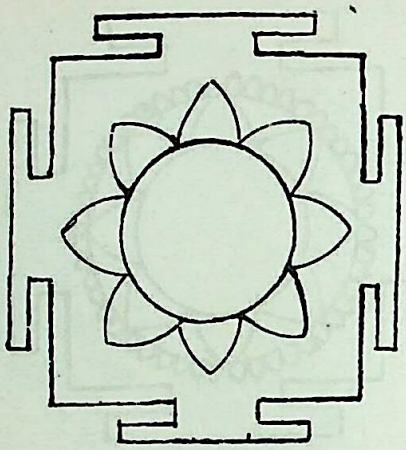

Plate 21. Verses 20-22, Taraṅga XVI, Page 299

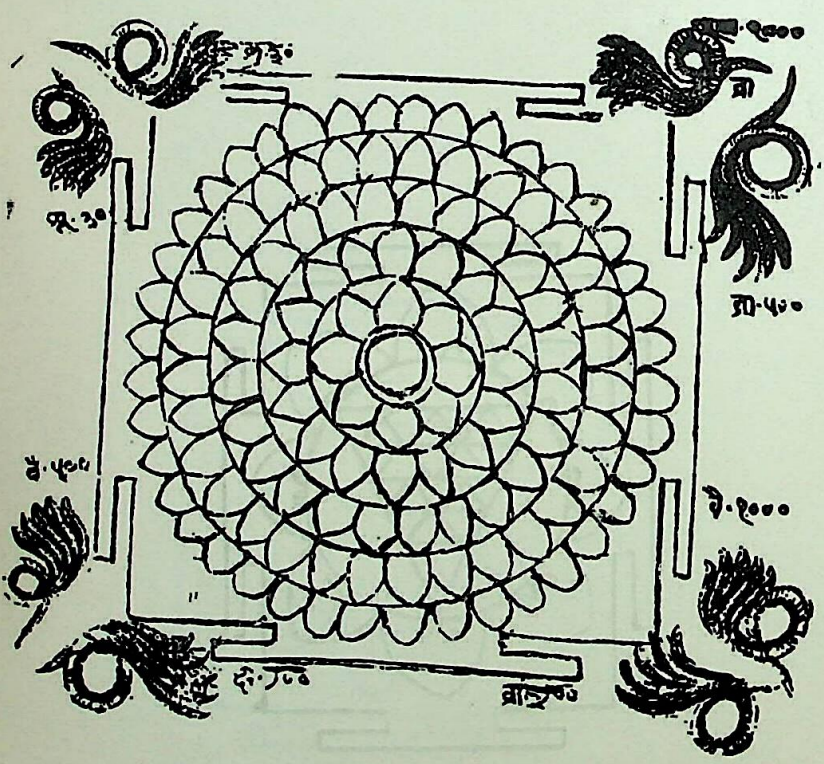

Plate 22. Verses 78-79, Taraṅga XVI, Page 304

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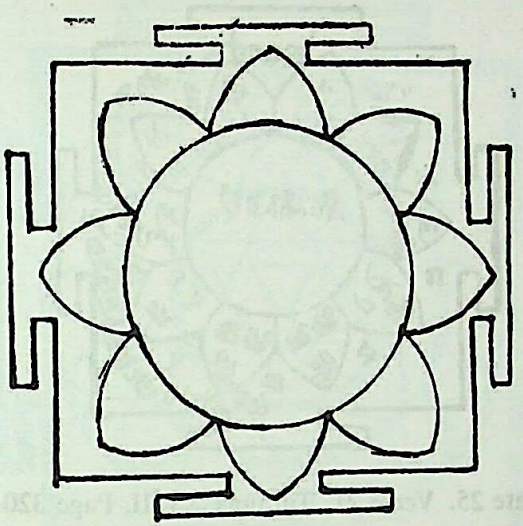

Plate 23. Verses 117-120, Taraṅga XVI, Page 307

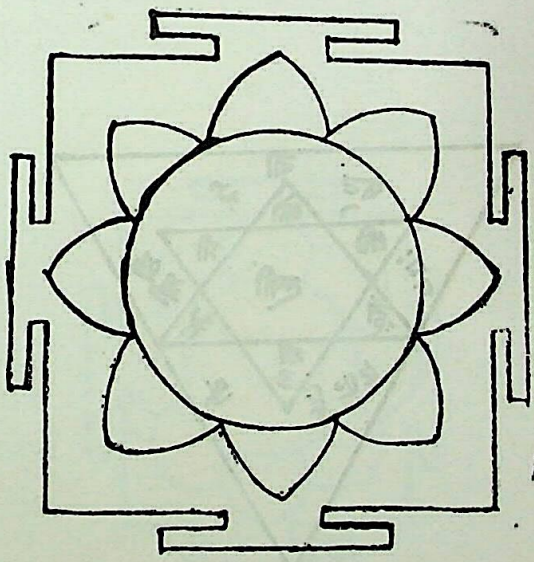

Plate 24. Verses 16-18, Taraṅga XVII, Page 319.

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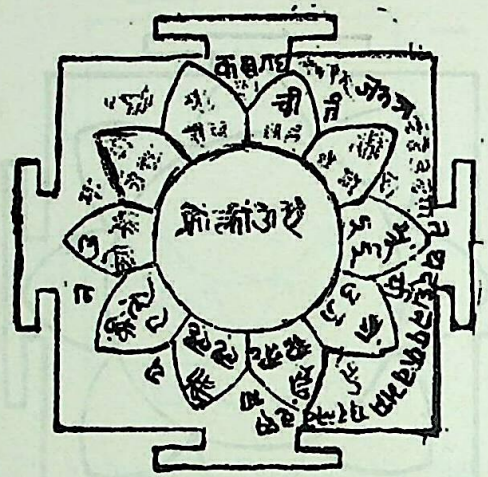

Plate 25. Verse 21, Taraṅga XVIII, Page 320

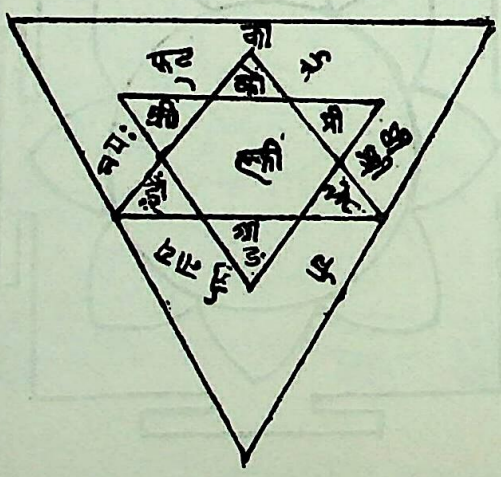

Plate 26. Verses 64-67, Taraṅga XVII, Page 324

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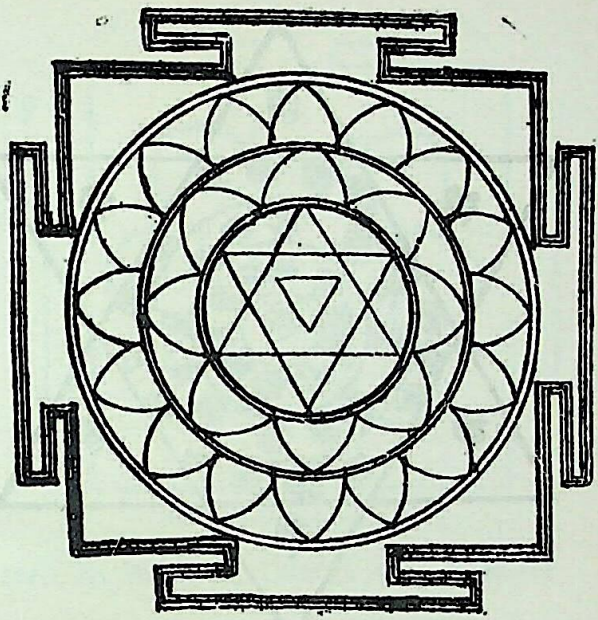

Plate 27. Verses 13-14, Taraṅga XVIII, Page 338

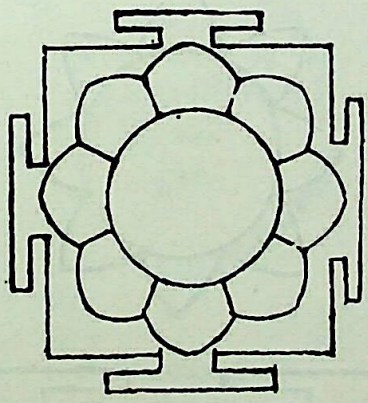

Plate 28. Verses 52-53, Taraṅga XVIII, Page 341

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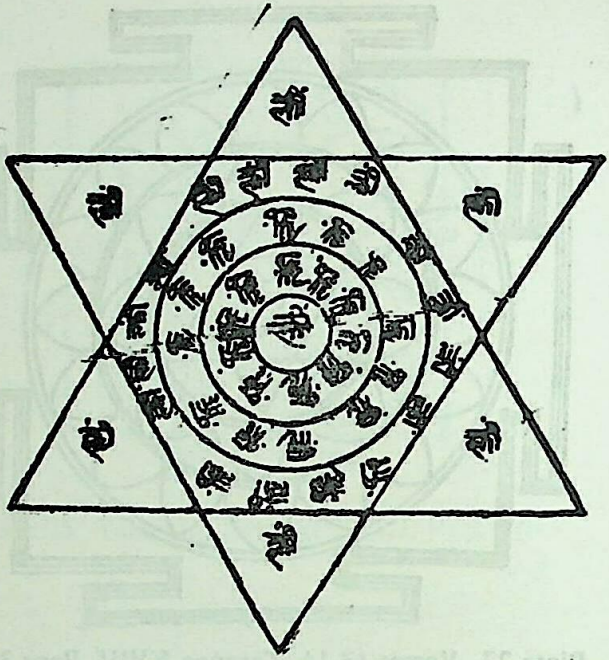

Plate 29. Verses 61-63, Taraṅga XVIII, Page 342

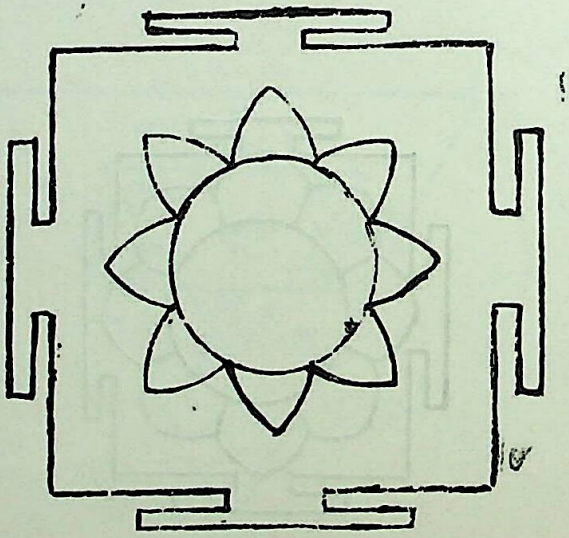

Plate 30. Verses 10, Taraṅga XIX, Page 368

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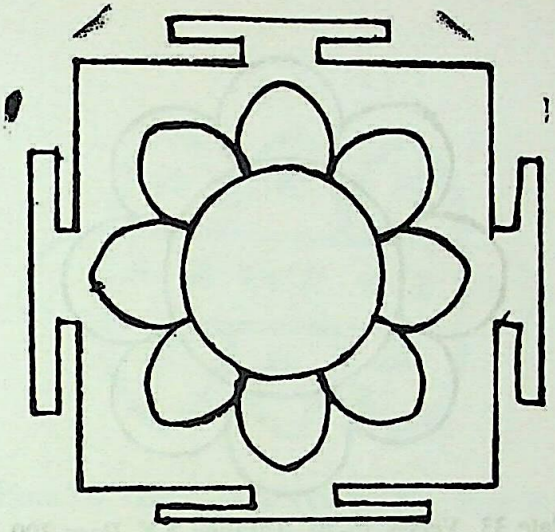

Plate 31. Verses 58, Taraṅga XIX, Page 373

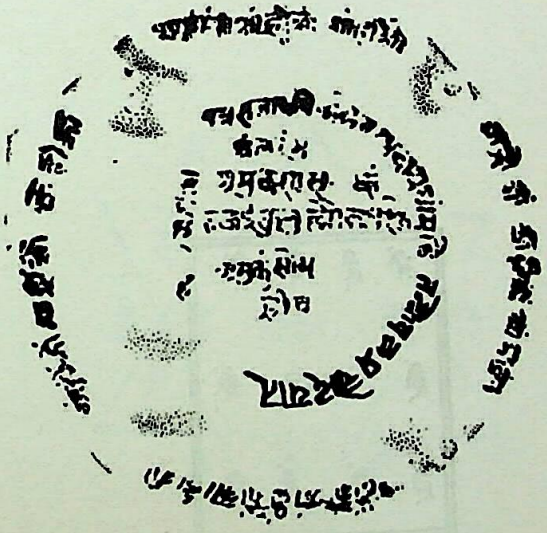

Plate 32. Verses 1-6, Taraṅga XX, Page 389

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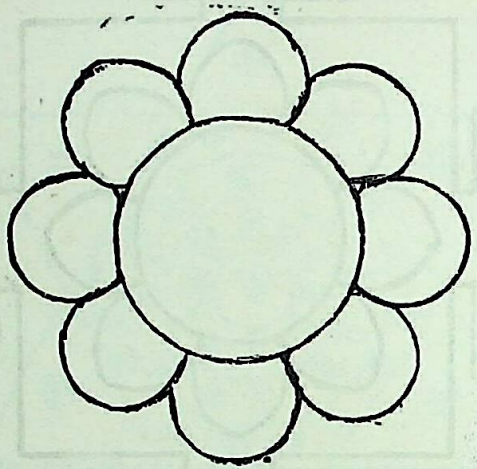

Plate 33. Verses 16-20, Taraṅga XX, Page 390

Plate 34. Verses 21-25, Taraṅga XX, Page 391

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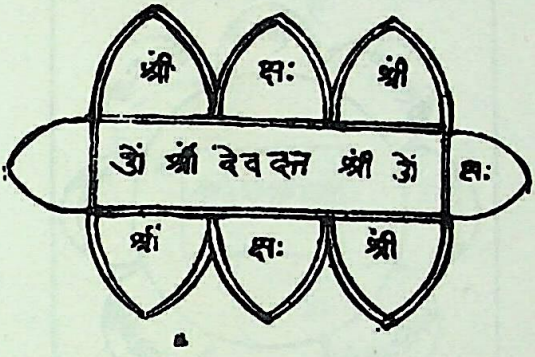

Plate 35. Verses 26-29, Taraṅga XX, Page 391

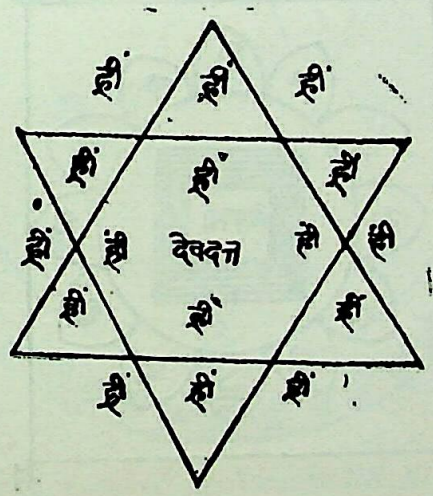

Plate 36. Verses 30-33, Taraṅga XX, Page 391

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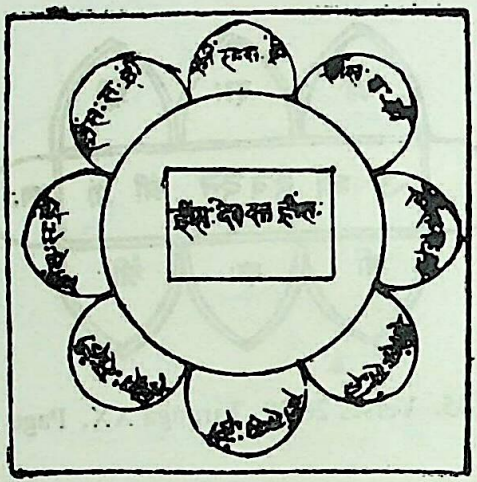

Plate 37. Verses 34-36, Taraṅga XX, Page 392

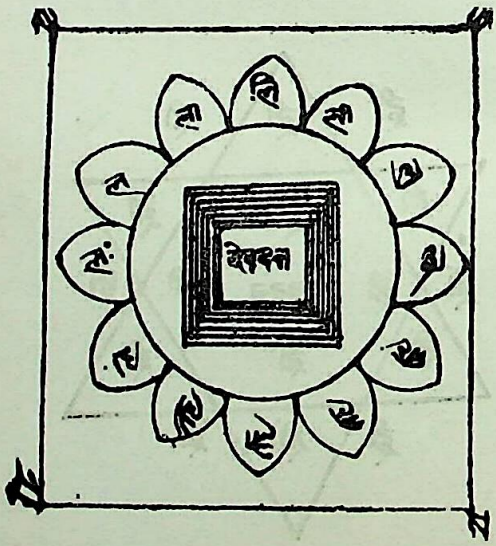

Plate 38. Verses 37-42, Taraṅga XX, Page 392

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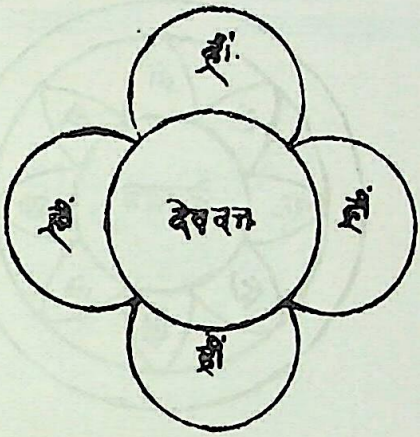

Plate 39. Verses 43-44, Taraṅga XX Page 392

Plate 40. Verses 45-49, Taraṅga XX, Page 393

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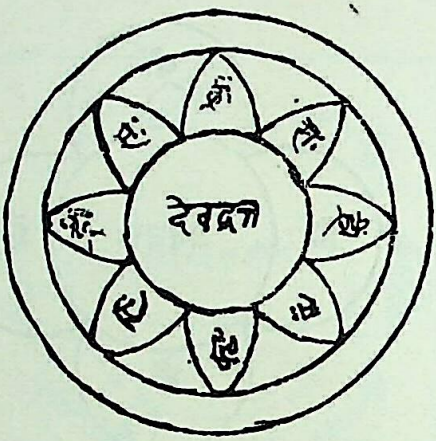

Plate 41. Verses 50-52, Taraṅga XXI, Page 393

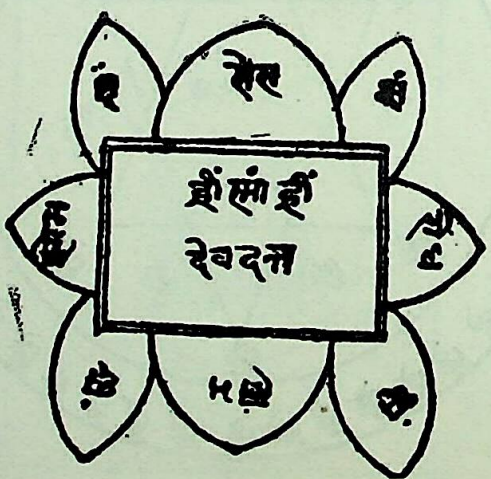

Plate 42 Verses 53-56, Taraṅga XX, Page 393

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Plate 43. Verses 57-64, Taraṅga XX, Page 394

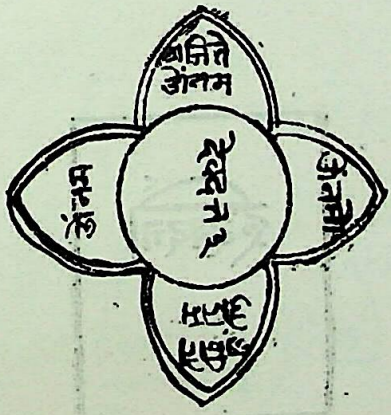

Plate 44. Verses 65-67, Taraṅga XX, Page 394

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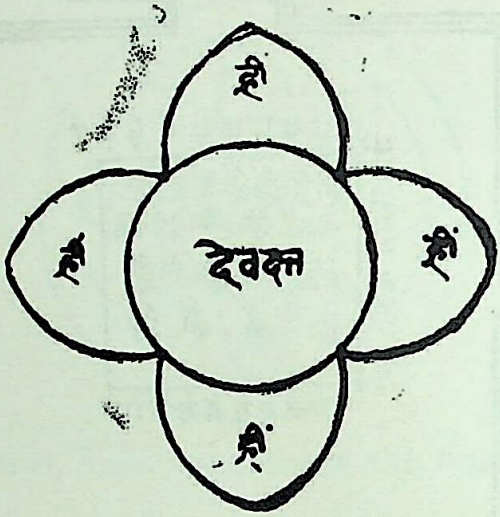

Plate 45. Verses 68-69, Taraṅga XX, Page 394

Plate 46. Verses 70-73, Taraṅga XX, Page 395

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Plate 47. Verses 74-79, Taraṅga XX, Page 395

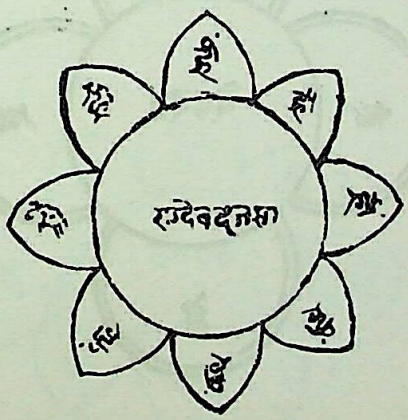

Plate 48. Verses 80-81, Taraṅga XX, Page 395

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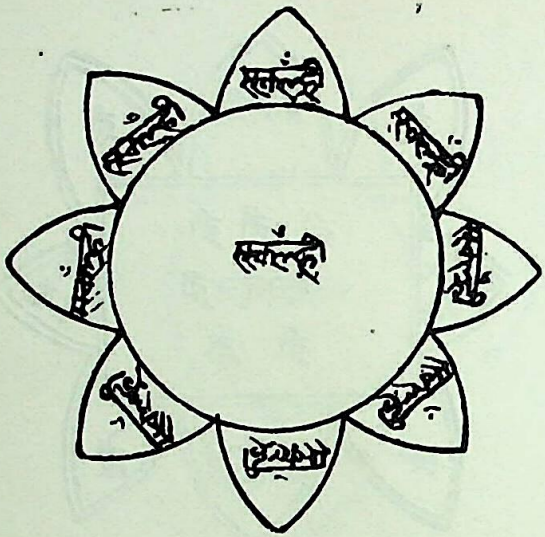

Plate 49. Verses 82-83, Taraṅga XX, Page 396

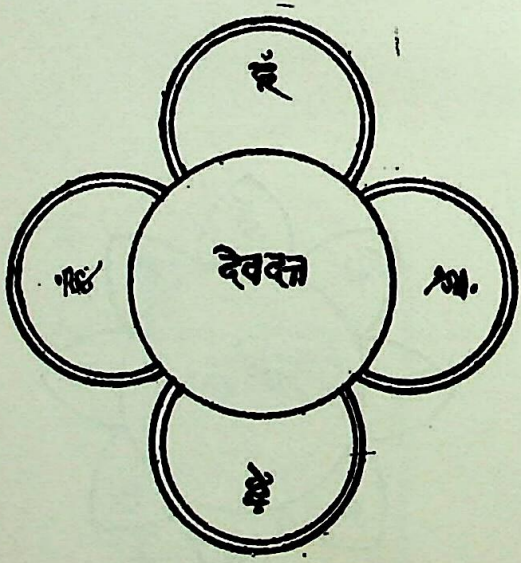

Plate 50. Verses 84-85, Taraṅga XX, Page 346

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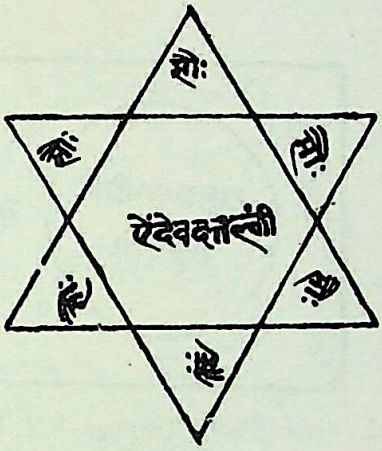

Plate 51. Verses 86-87, Taraṅga XX, Page 396

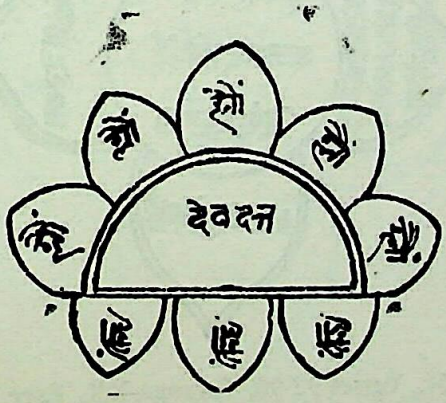

Plate 52. Verses 88-89, Taraṅga XX, Page 396

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Plate 53. Verses 90-92. Taraṅga XX, Page 396

Plate 54. Verses 93-96, Taraṅga XX, Page 397

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Plate 55. Verses 97-100, Taraṅga XX, Page 397

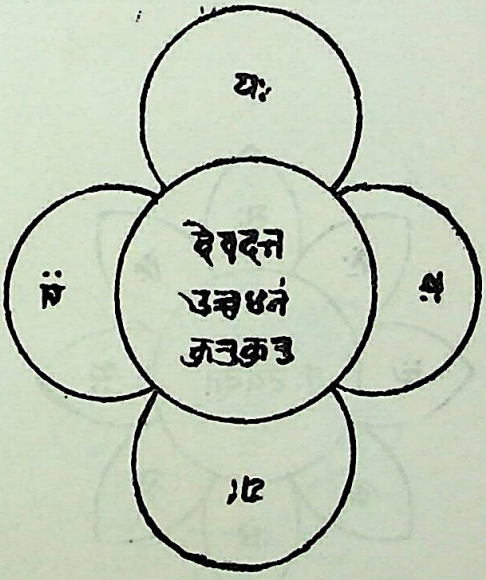

Plate 56. Verses 101-104, Taraṅga XX, Page 397

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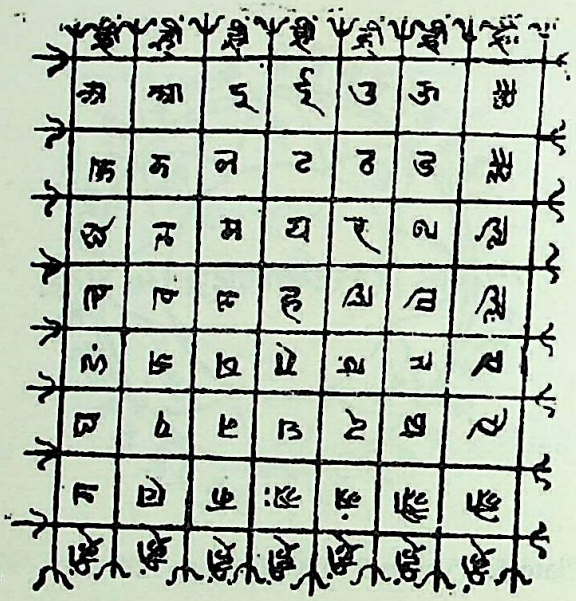

Plate 57. Verses 105-111, Taraṅga, XX, Page 397

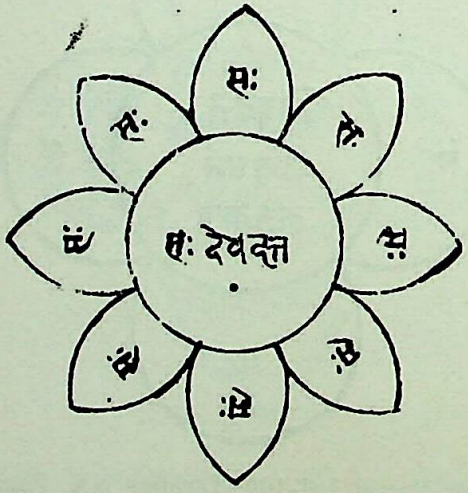

Plate 58. Verses 112-113, Taraṅga XX, Page 398

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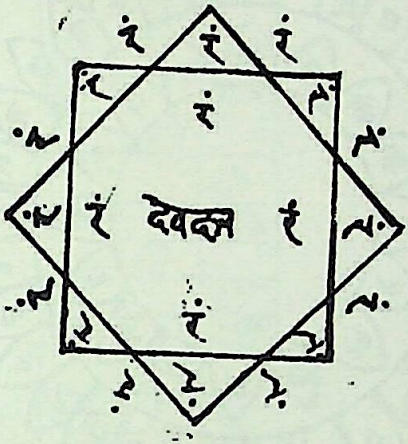

Plate 59. Verses 114-115, Taraṅga XX, Page 398

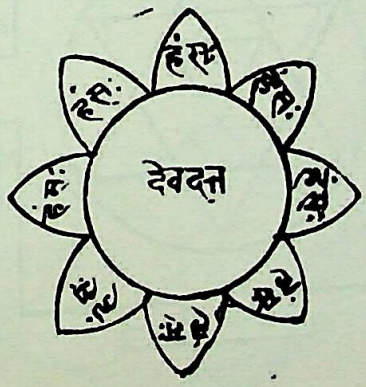

Plate 60. Versss 116-117, Taraṅga XX, Page 398

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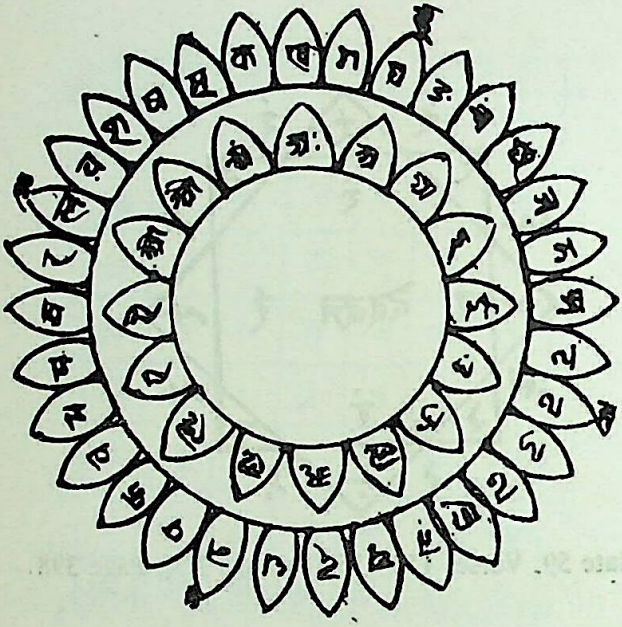

Plate 61. Verses 118-120, Taraṅga XX, Page 398

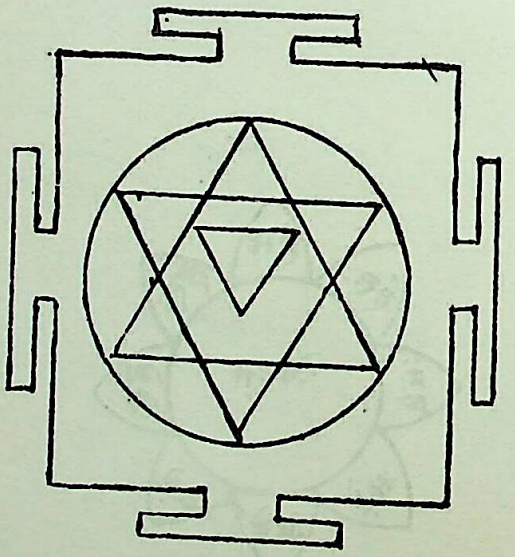

Plate 62. Verses 1-3, Taraṅga XXI, Page 409

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Plate 63. Verses 1, Taraṅga XXII, Page 434

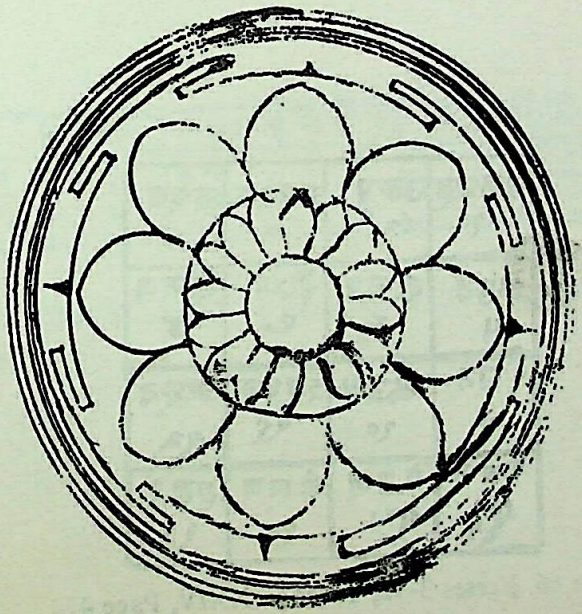

Plate 64. Verses 11-14, Taraṅga XXIII, Page 459

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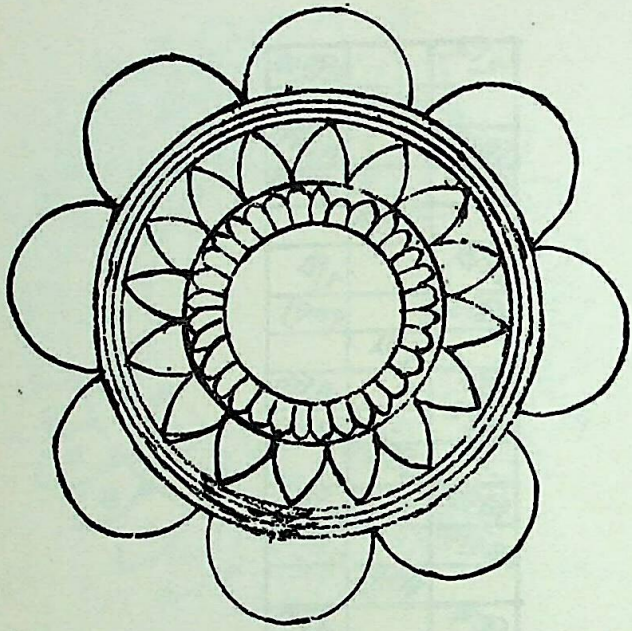

Plate 65. Verses 52-57, Taraṅga XXIII, Page 462

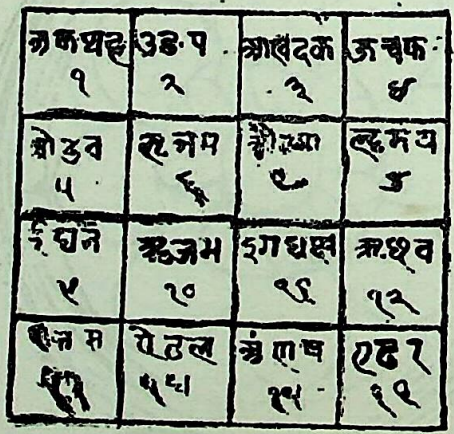

Plate 66. Verses 3-12, Taraṅga XXIV, Page 470

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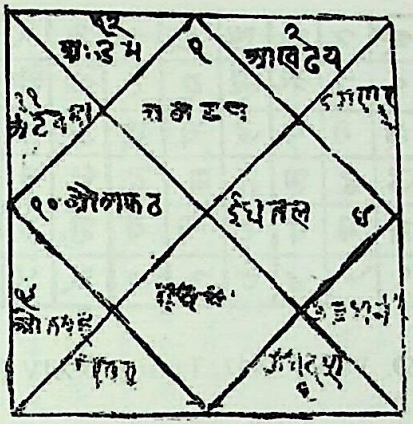

Plate 67. Verses 21-24, Taraṅga XXIV, Page 471

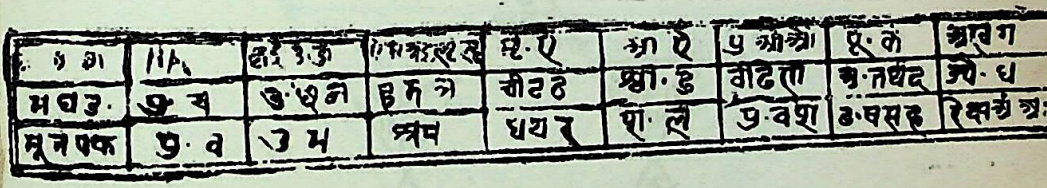

Plate 68. Verses 28-32, Taraṅga XXIV, Page 472

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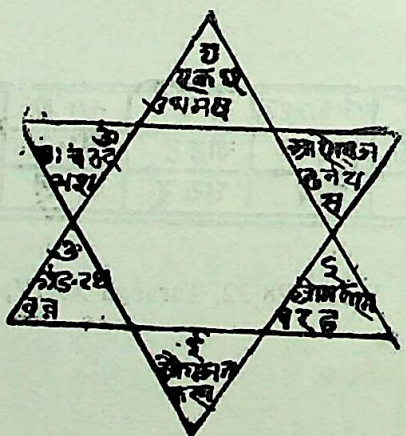

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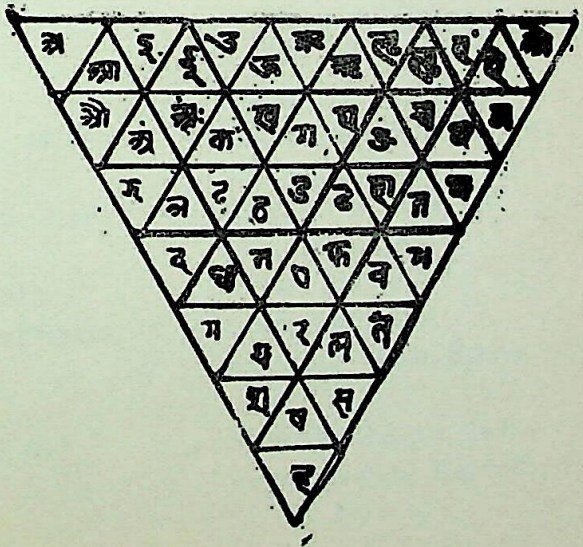

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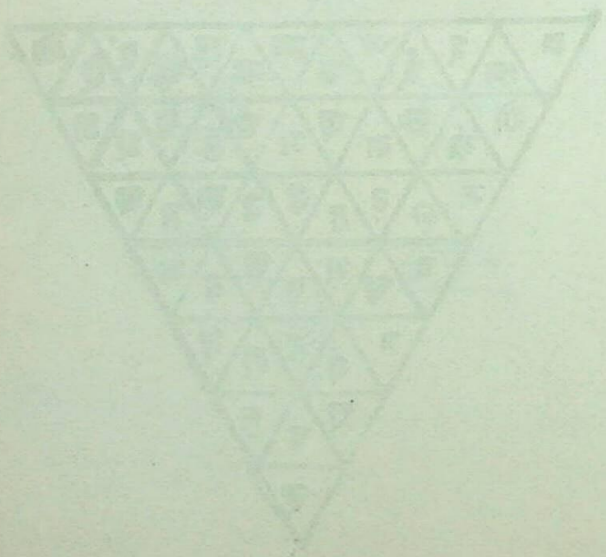

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